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Cover picture: Menachem Begin with his personal secretary Yona Klimovitski, by David Rubinger.

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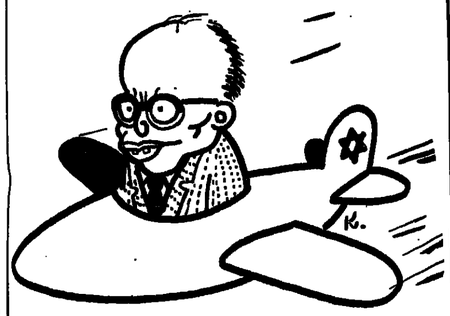
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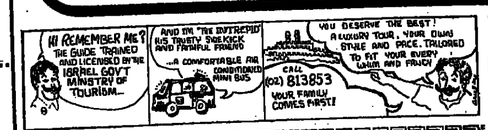
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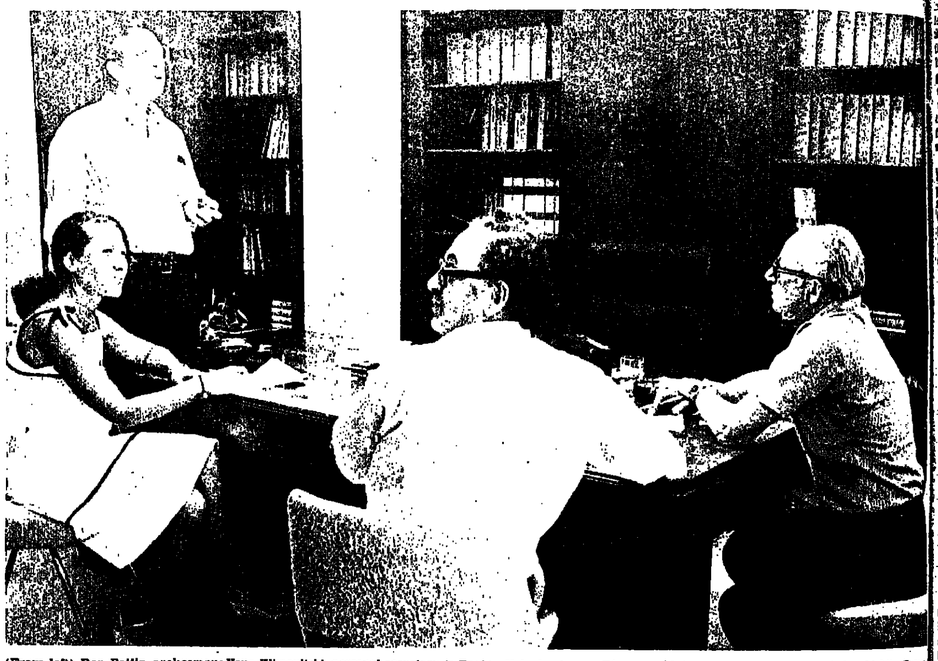


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THE FIRST DAYS

How has Prime Minister Menahem Begin taken to the first heady days in power? The Post's Knesset Reporter ASHER WALLFISH has been talking with the Premier's colleagues, aides and friends, and has found that Begin has got the feel of government easily, won his staff's loyalty and established himself as the patriarchal head of the Cabinet. Photographs by DAVID RUBINGER



(From left) *Dan Pattir, spokesman; Yona Klimovitski, personal secretary to Begin; Yehuda Avner, Diaspora adviser and Yehiel Kadishai, head of the Bureau*

AT TWO MINUTES to nine on the morning of Tuesday, May 21, a not-so-new Peugeot 504 crawled at a snail's pace along the main road of Jerusalem's Hakirya government quarter. It was followed by a big grey Plymouth saloon. Both cars timed their pace to get to the Prime Minister's Office at nine o'clock sharp, as had been arranged. One of the men inside wanted to get there neither too soon nor too late.

The men in the grey Plymouth with the three radio masts were anonymous young fellows in their twenties, with walkie-talkies and bulging hip pockets. Inside the Peugeot were the new Prime Minister, Menahem Begin, and his three closest aides: Dr. Eliahu Ben Elissar, to be his director-general, Yehiel Kadishai, to be his head of bureau and adviser, and a modest, retiring secretary, Yona, who served the Likud Knesset faction faithfully in the Knesset for years. They had come to take over: quietly, elegantly, but surely none the less. They had come to break a routine of 29 years which had seen one government follow another, none very distinguishable from the first. Now, they had come to set a new style: not demonstratively or deliberately, but because it was the style they knew.

The night before, half-an-hour after midnight, outgoing Premier Yitzhak Rabin and incoming Premier Menahem Begin had exchanged a hearty handshake on the floor of the Knesset, after the new Government won parliamentary approval, and Begin said: "I shall come along to see you at nine in the morning." Rabin replied: "No, I shall come along to see you at nine." And next morning, although Rabin made it his business to be on the spot well before nine, he did not set foot in his old office, the room where he had worked for close on three years.

There were the short speeches, and the round after round of handshaking, the television cameras whirring and the still cameras clicking, for the ceremony of handing over the reins in the Prime Minister's rectangular conference room adjoining his office. But Begin also made sure that Kadishai showed Rabin the message which had come the previous afternoon from President Jimmy Carter in Washington, containing the invitation to come over for talks on July 18, which has occupied Begin as much as any other single topic in his first days.

President Carter dated his message May 20, addressing Begin as "Prime Minister," even though Begin did not actually take up that post till May 21 by the calendar. U.S. Ambassador Samuel Lewis had earlier conveyed the gist to Begin informally. In his Knesset speech, Begin mentioned "an important American document due to arrive shortly." Lewis also left the letter proper, with the instructions: "to be opened only after Mr. Begin becomes Prime Minister."

That Knesset speech, which Begin took such pains to make as non-controversial and as politically "ecumenical" as possible, made history as far as the new Premier's speech-making career was concerned. It was the second speech he had prepared in writing in 29 years. The first one was delivered from a text on May 15, 1948, over the Irgun Zvai Leumi private radio station, Kol Zion Halohemet (The Voice of Fighting Zion) from a studio in Tel Aviv.

The new Premier worried not only about the Hebrew text of his Knesset speech of May 20 as he sat at home in Tel Aviv on Sunday at Number One Rosenbaum Street. He worried about the official English translation too, along with his Adviser for Diaspora Affairs Yehuda Avner, and the head of the Government Press Office, Dr. Meron Medzini. He introduced a few stylistic changes, based on the experience of years of effective oratory in English. And he told a group of Canadian Jewish leaders later: "Here's one Prime Minister who won't need a man to write his speeches for him."

THE ENTIRE ceremony, including greeting the staff, took some 30 minutes. The Prime Minister's Office is not strange to Begin. He knows the building and many of the people who work there, from his years as a Minister-without-Portfolio in the National Unity Cabinet of Mrs. Golda Meir, when he had a room just along the corridor from his present bureau. Many of the staff remember him, too. When it was time, the very first day, for mid-morning drinks to be wheeled around, the canteen manager (who still remembers what the late David Ben-Gurion drank) said at once: "Mr. Menahem Begin? Invariably tea with Sucrazit!"

Work started with the first glass of prime ministerial tea. State documents had not yet piled up, but Begin took care of another kind of chore, which has become part of his routine over the years: the daily papers. He reads all the major Israeli dailies including *The Jerusalem Post*, with great concentration and a photographic memory. (More than once he has corrected a point made by this writer in *The Post's* parliamentary coverage, when we bumped into each other the following day in the Knesset dining room. And always with a good-humoured seriousness. Begin has a great respect for the media and for the power of the media. But he also has the gift of commanding the respect of the media. This is partly because he does not show resentment, when tackled by journalists, partly because he is in perfect control of his tongue and of his material.)

Begin follows the foreign press with great attention. He reads the *Economist*, the *New Statesman*, *Time*, *Newsweek*, and *US News and World Report* regularly, and likes to have a copy of the *International Herald Tribune* around, too. He makes a point of listening to the BBC World Service each morning, and places great store by its reports.

Along with a scan through the newspapers, Begin put his first call through to a Cabinet colleague: Foreign Minister Moshe Dayan. Dayan was still busy at his own — less smiling — takeover ceremony at his Ministry, but called back soon, and Begin gave him the green light to handle the Vietnam refugee file and assure the necessary coordination between the Police, Health, Interior and Immigrant Absorption Ministries.

Meanwhile, Knesset Speaker Yitzhak Shamir was waiting on the line, to ask that a Cabinet Minister be appointed as liaison with the Knesset and its presidium. Begin described to Shamir the ceremony in which he took over from Rabin as "dignified and moving: an exemplary transfer of power." He questioned Shamir closely about the anticipated parliamentary agenda, and noted that he was soon contacting the Attorney-General, Prof. Aharon Barak, to draw up a list of Government bills from the Rabin era which had passed their first reading and were non-controversial enough to be transferred to the Ninth Knesset, "as is," under the Continuity Law.

President Jimmy Carter's message was waiting for a reply. Begin wrote a draft in his own handwriting in excellent English, and after it was quickly typed, he consulted others, including Yehuda Avner, who was able to suggest an addition of his own, having advised on many such top-level messages in the previous era. The reply was telexed to Simha Dinitz at the Washington Embassy. Only after Dinitz phoned Begin directly to say he had handed it over to the President in person, was the text released to Israel. Dinitz described the handing over of the letter as "an important gesture." Normally he would have given it to President Carter's adviser Prof. Zbigniew Brzezinski.

Begin has told his closest aides that he wants a substantive reply given to every single letter he receives from this country as well as abroad. "No *pro forma* responses, please," he warned them. And the letters and telegrams are flooding in. Begin has written to Jews from abroad who congratulated him, that he would be glad if they contacted him during their next visit to Israel. In the same way, he has made it known that he will continue the "Open House" tradition as Premier, which he has maintained for many years at his private home in Tel Aviv. This takes place early on Shabbat evening — and everyone is welcome.

THE LIKUD CHIEF, so long controversial, has become an instant success in his bureau, with his staff, in a way which none of his predecessors did. His door remains open to them, and though they cannot help calling him "Mr. Begin" or "Prime Minister," he calls them by their first names, and an atmosphere of informality prevails.

One of the secretaries told me: "My three years during the Rabin era were some of the most stimulating of my working career, and we were all a bit worried at the unknown man who was due to take his place. But I can assure you that it didn't take long for us to realize that he was a wonderfully kind and courteous man. His courtesy and integrity come over instantly. He makes everybody feel at home, from the guard at the door to the canteen staffer, to the secretaries and senior aides. It didn't hurt us to get used to the grandfatherly *knip* on the cheek, and we soon noticed that whenever he entered his office in the morning, he always stopped first and smiled and asked how we were."

Begin has made no changes in the bureau and has said he is perfectly satisfied with the arrangements and furnishings. On the wall, high to his right, he has the photographs of four predecessors — three Labour men: the late David Ben-Gurion, Moshe Sharett and Levi Eshkol — and one woman — Mrs. Golda Meir. Soon a photo of Yitzhak Rabin will join them, if the tradition is to be maintained.

Dan Pattir, who was former Premier Rabin's adviser on the media, and like Avner was asked by Begin to stay on, showed me around the bureau (while Begin was at his suite in the King David Hotel recovering from a cold). He pointed out the maps on the wall, particularly the relief map behind the prime ministerial chair and the aerial photo of the Old City of Jerusalem, facing the table. Begin has two telephones only on his desk — one a regular set with push-buttons, and the second a point-to-point military set, linked directly to the IDF General Staff in Tel Aviv.

The secretaries' room leading to Begin's bureau is presided over by Levana, his personal secretary, whom he inherited from Rabin, Rabin from Golda Meir, and she from the late Levi Eshkol. She is assisted by Miri and Chava, who are actually secretaries to the head of Begin's bureau, Yehiel Kadishai.

Yehiel, quiet, unassuming, with a twinkle behind his glasses and a joke always ready on his lips, has been Begin's shadow since the days of the underground, when he carried his despatches. Nobody could be better suited for the type of confidential assignments which he must carry out now, and above all for the planning of the Prime Minister's schedule.

He sits in the next room with his secretary, Yona. Eli Mizrahi, Yona's predecessor, who has now been appointed Begin's political adviser, has a desk in the corner for the time being. He keeps a close eye on Begin's door and makes it his business to be on hand in case he should be needed.

Media adviser Pattir sits on the opposite side of the corridor, next to Begin's military aide, Tat-Aluf Ephraim (Freuka) Poran. The director-general, Ben Elissar, has a separate room at the end of the Prime Minister's vestibule and secretaries Aviva, Devora, Norma, and Bitie are not far away, as well as Nadav, a male assistant. Yehuda Avner has his suite down the corridor, for lack of closer space, but he is always popping in and out.

Freuka gave Begin his first tour of horizon on military and security affairs 36 hours after the new Premier took over. Another aide recalls that after he talked about the situation in Southern Lebanon, Begin said with profound seriousness: "It is the policy of this Government to extend assistance to all oppressed minorities in the Middle East." This, like his concern for the Vietnam refugees rescued by the *Yuvali*, harks back to his nightmare visions of Jewish refugees drifting rejected by the world across the oceans, in the Nazi era. Begin was extremely eager to hear the personal reactions of the refugees after they arrived, and was deeply touched when one of the *Yuvali*'s owners, Yehuda Ofer, phoned him to say: "Yours was a great act carried out by a great leader."

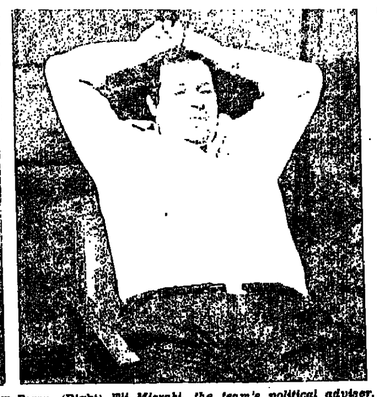
Begin basks in admiration. But he feels bound to pay others compliments, where compliments are due. He told a Canadian Jewish delegation: "I want to tell you I've inherited a fine staff and I have total confidence in them. Power was transferred in exemplary fashion, which is a great tribute to my predecessor, Yitzhak Rabin. What he did is of supreme national importance. And, by the by, this is true of all the Government Ministries." He loves that phrase — "by the by."

BEGIN PLANS to live in Jerusalem, at Rabin's former residence on Rehov Balfour, which is now being painted. Part of his library has already been hauled up from Tel Aviv. He will spend five working days in Jerusalem, unlike his predecessors, and arrange his Tel Aviv commitments for Friday wherever possible. He plans to hold court in the Knesset building from his bureau there, each day the Knesset is in session, and has told his Ministers to be on call in the building too. "We must restore the Knesset to its proper place in national government and enhance attendance," he told the Cabinet. "If you show an example, the MKs will emulate you."

As far as the media are concerned, he has decided to keep a low profile until his Washington trip. So far, some 40 requests have come in to Pattir for interviews from the top international media, apart from the local ones, but he has decided to approve a mere handful before July 18. That did not prevent him spending two hours on a background chat of a personal nature with the U.S. journalist and Kissingerologist Marvin Kalb, here on holiday, or from chatting to Joseph Finklestone of the *Jewish Chronicle* on a no-quote basis for 15 minutes, when Finklestone phoned him from London on the first evening. He met many Jewish leaders from abroad during the first week, since they were convening in Jerusalem, and his own aides were amazed how many he knew by their first names.

His aides sum up the first few days by recalling how Begin managed to get the feel of government so easily, how he won his staff's instant loyalty, how he established himself as the patriarchal head of the Cabinet, laying down a stricter pattern for that oft-criticised body, and how he created a good rapport with Diaspora personalities. After setting up his Cabinet in record time, and giving the Knesset and the Ministers lots to chew over, Begin feels that he has done as much as anybody could have done to steer the ship of state, while devoting most of his thoughts to the crucial visit to Washington, which may well set an indelible stamp on his period in office. □





(Above left) *Military Liaison Officer Tat-Aluf Ephraim Poran.* (Right) *Eli Mizrahi, the team's political adviser.*
(Below) *First session of the Begin Cabinet, showing Foreign Minister Moshe Dayan and Attorney-General Aharon Barak.*



(Below left) *Begin's long-time aide, Yehiel Kadishai.* (Right) *The new Prime Minister leaving his temporary residence.*





LARGER THAN LIFE



ANAN SAFADI, the Post's Mideast Affairs Editor, has just returned from a visit to the U.S. as a guest of the State Department. The impressions that he gives here are centred mainly on Washington.

DEPENDING where they come from perhaps, some people who visit the United States for the first time may get the strange feeling that they too are discovering America, even today — 485 years after Christopher Columbus happened to find it. Despite books and the 20th century media, preconceptions about its proportions can still prove as inaccurate as those harboured by the Spanish explorer. Any starting point on a study tour might well turn into a Guanahani — the landfall in the Bahamas (now Watling Island), from which Columbus had set off on his voyage into the fascinating new world.

Whatever dreams anyone may have had about *America, America*, they cannot have been as fabulous as the reality that unfolds itself. Everything is larger than life and too varied to be absorbed in a few short weeks. It needs distance and time to sort out the jigsaw of impressions into a picture that one will enjoy contemplating to the end of one's days.

The most striking thing about the U.S. is its size. It is 4,800 km. from the East Coast to the West Coast, and nearly 3,200 km. from the Canadian border to Mexico. No matter how far a visitor manages to travel, even by air, he must inevitably remain ignorant about the bulk of the country.

One takes comfort in the fact that many Americans themselves are as ignorant about large sections of their vast homeland as they are about the visitor's country. An Israeli citizen should not be surprised, for instance, to come across somebody who mixes up the Midwest with the Middle East. Or somebody else who, on hearing a name of an Israeli place like Kfar Shmaryahu, automatically says "Gesundheit."

THE AMERICANS are known for their gracious hospitality and their eagerness for a face-to-face encounter with people from all corners of the globe. On the diplomatic and informational level, this quality manifests itself in a State Department programme which acts as host to persons from various parts of the world whom it regards as opinion moulders in their own countries.

When he arrives in Washington, such a guest is advised by the State Department that he has been invited as a person interested in learning about the U.S. and willing to share American citizens' views, experiences and knowledge. The guest is promised the opportunity to observe aspects of American social, economic, political, cultural and educational institutions and practices through experiences related to his or her professional and personal interests. All this in addition to visiting historic sites and scenic areas.

"You will find people eager to establish a first-hand acquaintance with you by welcoming you into their homes," one is told; and it does not take long to discover the truth of that assurance, whether it be in Washington, Boston, New York, Los Angeles or San Francisco.

FOR SOMEONE who comes from a small country, let alone a little town in the Jordan Valley, a visit to the U.S. is a remarkable experience. It is especially rewarding when that somebody is a journalist who is steered into circles close to his profession.

Perhaps the most impressive phenomenon, especially in Washington, is the growing involvement of wider American circles in Middle East politics. And the reference here is not to official Washington or even to recognized experts, such as former Assistant Secretary of State Joseph Sisco and Justice Arthur Goldberg, or to the lobbyists, but to emerging schools of thought affected by various institutes that are taking increasing interest in this region.

The Washington-based Middle East Institute, for example, explains that the past couple of years have seen a sharpening of U.S. interest in the Middle East, and that perceptions are changing as Americans see that interdependence is no longer a political slogan but an economic fact. The Institute says that its activities have been expanded to meet increased demands for information and greater understanding. It goes on to note that much of the interest has centred on the new wealth of the oil-producing countries, the use of petrodollars, energy requirements, and, of course, the effect of these matters on Middle East politics.

MUCH OF WASHINGTON's sharpening interest in the Middle East in fact stems from the dramatization of the Israel-Arab conflict by the White House. There President Carter has personally taken command of America's Middle East policies. He formulates his conceptions in this context in collaboration with the chief of his National Security Council, Zbigniew Brzezinski, who was a co-author of the Brookings Institute document on the Middle East. Other international matters the President has assigned to lower-ranking aides.

Carter's and the NSC's concentration on the Middle East was being attributed in Washington to the President's desire to break the diplomatic stalemate in the region, prevent the outbreak of new hostilities, protect U.S. oil interests, consolidate American credibility with the Arabs in parallel to the special ties the U.S. has with Israel, and keep the Russians out of the area.

Carter differs from former Secretary of State Henry Kissinger over the approach towards a Middle East settlement. The latter favoured a step-by-step approach which would help promote an overall settlement. With Carter it is the other way round: he wants the formulation of an overall settlement which could be applied in stages.

The President has obviously been striving to outline a detailed approach since taking office last January. He may draft it in concrete terms after seeing Prime Minister Begin later this month, and thus rounding off his principal series of consultations with the principal leaders in the region.

Despite statements to the contrary it was impossible not to feel that the Administration was now close to setting forth proposals of its own on how to narrow the gap between Israel and the Arabs. The implications were that Secretary of State Cyrus Vance would be carrying such substantive proposals with him when he came to the region on the tour that is now drawing near.

The Administration made it clear that the major cornerstones in Carter's developing Middle East policy are the achievement of Arab acceptance of peaceful coexistence with Israel, the establishment of permanent geographic and temporary security borders along the pre-1967 war frontier zones, and the promotion of a "Palestinian homeland" within the Jordanian context.

CONTRARY to speculation in Israel, American feeling was that the White House concepts did not necessarily place Carter in confrontation with Begin. They based their argument on two main factors: first, Carter has no intention of imposing a settlement and it is still for the parties involved to work out an agreement. Second, the U.S. and Israel have mutual interests on which the two sides will eventually outline a common policy.

There was a strong hint, nevertheless, that Carter would expect Begin to respond positively to Washington's policy concepts. The message was that if he failed to do so, some inconspicuous pressures would be exerted until either the policy or the Israel Government was changed.

What was being emphasized, mostly by the upper echelons in Washington, is that Carter wants some diplomatic movement in the Middle East within six months. And that is for three main reasons.

First, the issue has become a crucial test for the President, who has committed himself to achieving some progress in the Middle East before the end of the year. Second, the Administration believes that progress must be made in order to maintain the credibility of the neighbouring Arab leaders whom Washington regards as the most moderate it could deal with. Third, there is a growing feeling that "Israel must be saved in spite of herself" in the light of the cost of her defence requirements, and inflation and emigration.

All this was on top of the American fear that the Middle East war clock was ticking anew.

THE MAN who last November won office in a stunning election victory [illegible] an incredibly well-organ[illegible]mpaign appears to be using the same talents in arousing American public interest in his Middle East drive. He has been delivering a virtual non-stop barrage of statements on the Middle East — and often linking it to the energy issue, over which the Americans seem to be highly sensitive.

More and more people appear to be paying attention to his pronouncements and listening to his counterparts in the region involved — whether it be Sadat or Begin.

The American public has no real conception of what is going on in the Middle East. Even professional institutes dealing with this region nowadays base their evaluations largely on the press dispatches that appear in the *New York Times* and the *Washington Post*, or on analytic articles published in other organs such as the *Christian Science Monitor* and *Foreign Affairs*.

Otherwise, it is the President who has become the number one source and analyst on the Middle East. He has neutralized the think tanks that, in the Kissinger era, were regarded as the bridge between knowledge and power. It is to Carter that the ordinary American, as well as the expert, now looks to provide answers to the questions he asks.

In New York and Boston in the East, in Los Angeles and San Francisco in the West, interviewees indicated that they were watching for their President's eventual "move."

Not all agree with Carter's Middle East concepts. Some intellectuals claimed that the President had no real knowledge of the complexities of the Middle East he was discussing. Nevertheless, there seemed to be a consensus that something must be done soon to resolve the conflict.

THIS CONVICTION has obviously also penetrated the American Jewish community, whose dynamic leadership has recently accelerated its efforts to rally the community and the public generally behind Israel's interests. Contrary to the prevailing impression, the Jewish community leadership has not broken into a spurt of activity because of the effect the Begin rightist government may have on American public opinion, but rather as a result of Carter's developing Middle East ideas.

Compared with the Jewish community, the Arabs in the U.S., numbering some two million, play no significant role in politics. They are very much assimilated. Nevertheless, their roof organization, the National Association of Arab Americans, under the presidency of attorney Joseph Baroody, is just developing into a lobby whose aim is to increase Arab American representation in centres of power, including the Senate.

It is indeed in Washington, and nowhere else, that the power struggle is being waged. And it is there that President Carter himself has been building up support for his Middle East stance, especially on Capitol Hill. Here, in the words of a prominent Jewish American figure, "there has been an evolution in attitude towards the Middle East, though not an erosion in the traditional affiliation with Israel."

None of the quarters concerned seemed yet to have adopted a concrete position with regard to the Middle East conflict, since none, apparently, had yet fathomed the President's own concept. That is harder to discover than America.□

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16. Steering system does not enter passenger compartment in case of accident.
17. Steering wheel adjustable to desired angle.
18. Specially treated against rust and corrosion.
19. Provisions for stereo fittings.
20. Wall to wall carpeting

* Prices apply to new immigrants only and are valid whilst official exchange rate is I.L. 9.48 = US $1.00. Prices include the 25% customs duty but do not include V.A.T.
** The HPE model is officially recognized as a commercial vehicle. Immediate delivery on all models.

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هكذا من الأصل

IT'S A STEAL!



A combination of more opportunity and fewer social sanctions has led to a spurt of criminal activity, especially of theft. The Post's DAVID KRIVINE investigates the boom in burglaries.

"OLD-TIMERS talk regretfully of the period when they would go away for the weekend and leave the door unlocked," said Nitzav-Mishne Binyamin Babiker, head of the Patrols Division at National Police Headquarters. "They forget," he added cynically, "that there wasn't anything to steal in Israel in those days."

We were talking about the high rate of burglaries among the diplomats residing in Herzliya Pituah Shmaryahu, the prosperous villa resort on the sea coast north of Tel Aviv. The spokesman of the U.S. Embassy had given this correspondent some sensational figures on the subject. Out of 30 American diplomatic families living in the area, 12 had reported burglaries or attempted burglaries *in the last year.*

Most of the cases were not serious, he reassured us. The intruders appeared to be looking for record-players and other electrical devices. There was no violence.

The break-in artists come and go, apparently unhindered.

"Have you got a colour TV?" we asked a young Scandinavian First Secretary. "I haven't got a TV at all," he grinned. "It's been stolen."

One foreign representative has lost a camera, another a hi-fi, a third two transistors (he has been burgled three times). During a children's party at the home of an Air Attaché, a lady's handbag, complete with car keys, was lifted from the kitchen table.

After ransacking the home of the Danish Ambassador, one gang of burglars found among their haul some silver plate carrying the national crest. Presumably it was not saleable; they obligingly returned it to His Excellency.

"Do you call the police when this kind of thing happens?" we asked an envoy from Western Europe. "Waste of time," he confided, briefly.

WE INTERVIEWED the police chief in Herzliya, Rav-Pakad Yosef Sweed, about these tales. Far from contradicting them, he amplified them, with a frankness that can only be described as refreshing.

The homes of three Ambassadors (U.S., West German and Turkish) have a 24-hour guard. The American residence has a policeman outside, and a U.S. Marine inside the house, with a closed-circuit television under his gaze.

Nevertheless, a lad of 15 managed to climb over the garden wall, make his way through an open door into the building, and walk off with his pickings. When he was eventually caught, he was found to have a veritable hoard hidden under the ground.

If people took proper precautions, it would help, says Superintendent Sweed.

A stranger with a newspaper under his arm rang a doorbell, and told the maid that he was looking for a Mr. Cohen. "He doesn't live here," she said, all innocently. Her employer, when he came home, was fortunately more suspicious, and notified the police.

"Next day, we found the man, two roads away," says Sweed. "The newspaper was still under his arm — wrapped round a screwdriver."

That's all you need to get in, a screwdriver, because people do not ensure that their doors are properly screwed onto the jamb, and do not install decent locks.

The police have a lot to keep them busy.

Burglars broke into the home of an Embassy Counsellor. Their takings included an album — filled with nude photographs of the Counsellor's shapely wife. Determined to make something of it, they phoned him offering to sell back this embarrassing volume. He agreed, but also notified the police, who decided to set a trap.

The wife was supposed to stand on the roadside near the Daniel Towers hotel. A car would drive up, its occupants would hand over the album through the car window, collect the money, and vamoose.

Policemen were secreted in the hotel, others hid behind walls around the meeting-place, complete with walkie-talkies, as in a TV thriller.

But the Counsellor was nervous, and drove up and down in his own car, to keep an eye on his wife's safety. This, according to the police, frightened off the miscreants. In the end, they never showed up.

Nor did the album of photos. But no harm was done. The nudes were not exposed in the press. The pictures in fact have never been seen since.

WHO DOES the stealing? People without roots, most of them; which is why the incidence of crime is specially high in countries of immigration. The U.S. is one such country, Israel another.

It is not difficult to develop the necessary skills. So many people have access — delivery boys, servants, past servants (whom the dog may have got to know and will not bark at), gardeners — Arab as well as Jewish.

One of the problems, stresses the spokesman of Tel Aviv police zone Rav-Pakad Shimon Carmi, is the law's delays. It takes an age before a case is heard in court. Meanwhile, the delinquent does all the housebreaking and stealing he can, on the principle of in for a penny, in for a pound. If he is caught, he will not get punished more severely, sentences tend to run concurrently.

"It would be better," says Superintendent Carmi wistfully, "to give the offender one week's gaol right now, than a year's sentence in six months' time."

Stolen goods are passed to a fence, not infrequently in the West Bank. They have safe outlets across the border.

"When we lay hands on suspect goods, we often can't identify them as stolen property, because in most cases the owners keep no record of distinguishing marks.

"If people made a note of things like the serial number on their electrical gadgets, we would have a better chance of rounding up the culprits," says Carmi. "And what is more, the owners would have a better chance of getting their possessions back."

IT IS NOT ONLY diplomats whose houses are burgled, of course. But, according to Tat-Nitzav Meir Kaplan, head of the Criminal Identification Division at National Headquarters, foreign residents are a particular focus of interest, for the simple reason that they are frequently absent from their homes.

The problem of housebreaking today is worldwide, to such an extent that in the West, security against burglaries has become a major industry. In Israel, we are lucky that there is much less danger to life and limb.

The public here does not fear attack on the streets, and burglars will give up and slip away empty-handed, rather than risk a tussle with people on the premises. This is not always true, we point out; but the police look at overall trends.

The householder's job, in Kaplan's view, is to discourage the burglar by putting obstacles in his way. Most individuals don't bother, because they are covered by insurance. He deplores this, for, in his opinion, an insurance policy removes a property-owner's incentive to take even rudimentary precautions. Good locks, barred windows, a trained watchdog — they are the best insurance against break-ins, Kaplan declares. Random patrols, sent out to catch criminals *in flagrante delicto,* are of little value. Thieves are canny enough to make sure that nobody is looking when they prise open the windows.

Yet we pressed him for a solution. "What would you do," we asked, "if you had more budget?"

Increased staff and facilities would make it possible to devote undivided attention to each case. Greater resources could be allocated to clandestine surveillance, that is, maintaining tabs on likely offenders. It is more economical, Kaplan believes, to keep watch on the burglar community than to mount guard on houses that may or may not be burgled.

The people who engage in crime are largely those on the wrong side of the social gap, who feel themselves to be victims of discrimination (real or imagined). Immigrants from countries like Morocco and Iraq used to abide, in their old homeland, by rules of behaviour based on belief in religion and the authority of the patriarchal family.

We made a mistake, Kaplan thinks, in letting these disciplines drop. We never doubted that the complex European-type socialist-liberal-Zionist code would be instantly understood, adopted and assimilated. We were wrong. The old culture should be merged with the new. But it all takes time and meanwhile, we are faced with a culture gap, and the problems deriving therefrom.

ACCORDING to Babiker, a combination of more opportunity and fewer social sanctions (in the present permissive age) breeds a plague of minor criminal activity. Nor is the remedial action all that helpful.

"A prison term," he says, "merely hardens the criminal. Doing time may be good as a punishment, but it does nothing for the convict's rehabilitation. A prison is not a university. Those who serve a sentence in gaol learn a lot about crime, and very little about virtue."

WHAT ABOUT the police themselves — are they doing their job with devotion, skill and ingenuity? Devotion, yes; skill, maybe; but ingenuity, definitely not, says an *enfant terrible* in the force, Sami Nahmias. He recently resigned from a senior post in Investigations, because he could not agree with his superiors.

We sought an interview with him, because not a few people have the feeling — to which he has given vent — that the Israel Police tends to be sleepy, old-fashioned, routine-ridden. It is (one hears) more solid than imaginative, like the rural constabulary which in all countries is the butt of stage humour.

Sami Nahmias, former Sgan-Nitzav in the Police, still proudly Sgan-Aluf (Res.) in the Army, small, trim and quick-thinking, points out that the thieving community is more elaborately organized than police procedures allow for.

"If a robber from Tel Aviv commits a burglary in Haifa and sells his swag abroad, the authorities are helpless." Everything is organized on a local basis. Each district is a quasi-independent barony — which is all right for operations that are entirely confined within the locality.

What Nahmias would like to see is a unit like the one that Scotland Yard calls the Serious Crimes Squad, concentrated at national headquarters. It would view the picture as a whole and strike at strategic points, making (say) for the big-time fence at the centre, instead of the small-time crook at the periphery.

"The American police once opened a genuine fence shop of its own," he recalls. "The shop bought and sold stolen goods, and went on doing that perfectly seriously for six months. The only unusual thing about it was that it secretly photographed all the customers."

Sami Nahmias is much taken with such bold and unconventional ideas. He thinks the police force here is stuck in a groove. Which would help explain why all those burglars seem to be making free in Herzliya Pituah. □

THE ISRAEL FESTIVAL 1977

JULY 16 — AUGUST 15

BEETHOVEN: SYMPHONY CYCLE
Soloists: Sheila Armstrong, Mira Zakai, Jon Vickers, Boris Carmeli.
The Philharmonic Choir Tel Aviv and the Rubin Academy of Music Choir, Jerusalem
Directed by **Stanley Sperber.**
The Israel Philharmonic Orchestra
Conductor: **Carlo Maria Giulini** (Opening Concert)
Conductor: **Zubin Mehta** (Symphony Cycle)
Opening Concert — Symphonies No. 9 and 1: Jerusalem July 16; Tel Aviv July 18, 19*
Symphonies No. 2 and 3: Tel Aviv July 21*
Symphonies No. 8, 4, 5: Tel Aviv July 25
Symphonies No. 6 and 7: Tel Aviv July 28.

BEETHOVEN: "FIDELIO", FULL STAGED OPERA
Soloists: Misha Raitzin, Stella Richmond, William Wilderman & Gundula Janowitz, Norman Bailey, Jon Vickers, Tibor Herdan.
The Schoenberg Choir of the Vienna Jeunesses Musicales, directed by Erwin Guido Ortner.
The Israel Philharmonic Orchestra, conducted by **Zubin Mehta.**
Otto Schenk — Director. **Josef Zehetgruber** — Acting Director. **Gunter Schneider-Siemsen** — Stage Designer. Bernd Muller—Assistant Designer. Dr. Leo Bei—Costumes. Stage setting—"Irgunit".
Roman Theatre Caesaren: July 17, 20, 24, 27, 30.

BEETHOVEN: CHAMBER MUSIC CYCLE
Melos Quartet (of West Germany)
Wilhelm Melcher — 1st Violin, Gerhard Voss — 2nd Violin, Herman Voss — Viola, Peter Buck — Violoncello.
Beethoven: String Quartets.
Jerusalem Aug. 10; Tel Aviv Aug. 11, 12; Haifa Aug. 14.
Special Programme: **Mozart, Janacek, Schubert:**
Jerusalem Aug. 13, Tel Aviv Aug. 15.

Tel Aviv Quartet
Chaim Taub — 1st Violin, Yofim Boyko— 2nd Violin, Daniel Benyamini — Viola, Uzi Weisel — Violoncello.
Beethoven: String Quartets.
Tel Aviv July 24, 28; Jerusalem July 31.

The Israel Quartet
Ilan Gronich — 1st Violin, Raphael Mareus — 2nd Violin, Zeev Steinberg — Viola, Yacov Mense — Violoncello.
Beethoven: String Quartets
Tel Aviv July 21, 25; Haifa July 28.

Israel Piano Quartet (With members of the Israel Philharmonic Orchestra directed by Mordechai Rechtman).
Pnina Salzman — Piano, Moshe Murvitz — Violin, Abraham Bornstein — Viola, Elhanan Bregman — Violoncello.
Tel Aviv July 26, Jerusalem July 30.

Yuval Trio
Uri Pianka — Violin, Simca Heled — Violoncello, Jonathan Zak — Piano.
Tel Aviv July 20; Haifa July 24.

Vidom Trio
Dora Schwartzberg — Violin, Mark Drobinsky — Violoncello, Viktor Derevianko — Piano, with Gila Yaron — Soprano.
Tel Aviv Aug. 8; Jerusalem Aug. 9.

Israel Trio
Menahem Breuer — Violin, Zvi Harell — Violoncello, Alexander Volkov — Piano, with Rubin Weisel-Capsuto — Soprano.
Jerusalem July 24; Tel Aviv July 27.

Beethoven — Piano Sonatas
Soloists: Rudolf Buchbinder, Joseph Kalichstein, Mindru Katz, Pnina Salzman, Gerhard Oppitz.
Tel Aviv July 30, Aug. 2, 3, 4, 7, 9, 10, 14; Haifa Aug. 13.

OPEN CONCERT
The Israel Philharmonic Orchestra, conducted by **Zubin Mehta.**
Kikar Malchei Israel (City Hall Sq.) Tel Aviv July 26. Free admission.

YOSEF TAL:
"The Death Of Moses" (Requiem)

BEETHOVEN:
Piano Concerto No. 5 ("The Emperor")

BEETHOVEN:
"David at Ein-Gedi" ("Mount of Olives")
The National Choir **"Rinat",** directed by Stanley Sperber.
Piano Soloist: **Rudolf Buchbinder**
Jerusalem Symphony Orchestra — Israel Broadcasting Authority, conducted by **Uri Segal.**
Tel Aviv Aug. 1; Haifa Aug. 2.

VOCAL MUSIC CONCERT
Tzvi Avni: "Leda and the Swan"
Mark Kopytman: "Day and night arise in the heavens" Text from "The Books of Imanuel Harom".
Ben-Zion Orgad: "Death Came to the Wooden Horse Michael".
Renaissance vocal works by Hassler, Biber, Kuhnau, Gastoldi.
Soloists: **Adi Elzion-Zak** and **Gila Yaron.**
Conducted: **Noam Sheriff**
Jerusalem Aug. 3; Tel Aviv Aug. 4.

BACH: CANTATA NO. 5
SCHOENBERG: "JAKOBSLEITER" ("JACOB'S LADDER")
STRAVINSKY: SYMPHONY OF "PSALMS"
South-Germany Radio Choir, Stuttgart — directed by Marinus Voorberg, and Bavaria Radio Choir — Munich.
Radio Symphony Orchestra of Stuttgart, conducted by Michael Gielen.
Jerusalem Aug. 7; Tel Aviv Aug. 8.

BEETHOVEN: "LIEDER ABEND"
Herman Prey — Baritone, J. Kalichstein — Piano
Tel Aviv Aug. 6; Jerusalem Aug. 8; Haifa Aug. 10.

CLOSING CONCERT
BEETHOVEN: MISSA SOLEMNIS
Radio Symphony Orchestra, Stuttgart, conducted by **Garl Bertini.**
Radio Stuttgart Choir and Radio Munich Choir.
Jerusalem Aug. 9; Tel Aviv Aug. 10; Caeserea Aug. 11.

BAT SHEVA DANCE COMPANY WITH GALINA AND VALERY PANOV.
Choreography: **Donald MacCayle, Yair Vardi**
Music: **Moondog,** Alberto Ginastera
Scenography and Costumes: Donald MacCayle, Bertha Kwartz.
Lighting: Ben Zion Munitz.
Jerusalem July 18; Tel Aviv July 19, 20, 26; Haifa July 21.

THE ROYAL BALLET VAN VLAADEREN, BELGIUM
Director: Jeanne Brabants; Choreography: Jeanne Brabants and André Leclair.
Music: Bach, Bartok, Offenbach, Glorieux, Crumb, Ravel
Haifa Aug. 3; Caesarea Aug. 6, 7; Jerusalem Aug. 9; Tel Aviv Aug. 10, 11.

CAROLYN CARLSON DANCE THEATRE OF THE PARIS OPERA
"This, that and the other"
Music: "Igor Vaihovitch." Choreography: **Carolyn Carlson.**
Tel Aviv July 30, 31; Jerusalem Aug. 1; Caesarea Aug. 2; Haifa Aug. 3.

GRAND BALLET DE TAHITI
Choreography and Artistic Director: Gilio Hollande
Costumes: Iaret Amoeau
50 dancers, singers and players
Tel Aviv July 24, 27; Jerusalem July 25, 28; Haifa July 26.
Represented in Israel by the Impressario Baruch Gillon.

NATAL THEATRE COMPANY, SOUTH AFRICA IN — UMABATHA
A Zulu musical, based on "Macbeth", adapted to the customs and music of Zululand.
By: Welcome M'somi; Director: Prof. Elizabeth Sneddon. Directed by Peter Scholtz.
Jerusalem Aug. 11; Tel Aviv Aug. 13; Caesarea Aug. 14.
Represented by Roman Messing "Ermes".

THE CHAMBER THEATRE, TEL AVIV — PREMIERE
S.Y. Agnon: "And the Rugged Shall be Made Level".
Tel Aviv Aug. 7, 8.

THE NATIONAL THEATRE "HABIMAH"
Moliere: Le Malade Imaginaire
Tel Aviv July 18.

PAST AND PRESENT IN SONG AND DANCE
ETHNIC FOLKLORE EVENING
Caesarea Aug. 10.

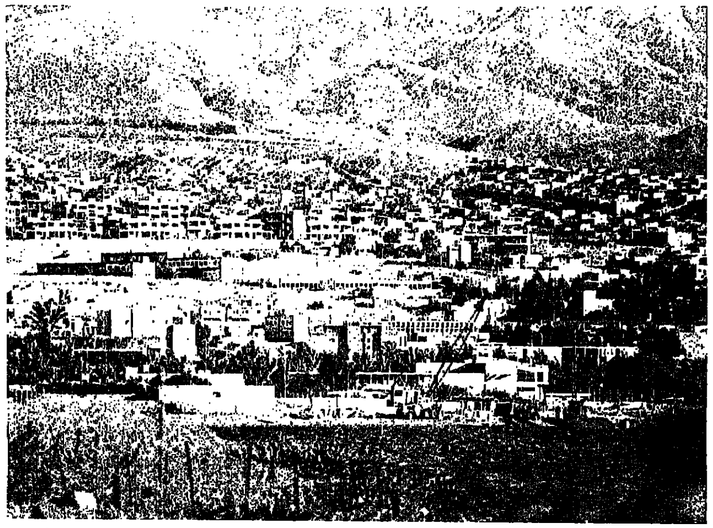
KIBBUTZ CHOIR
Renaissance, Contemporary and Israeli music
Conducted by Avner Itai
Tel Aviv July 31.

* Tickets will be on sale from July 3, 1977, at the following agencies:
Jerusalem: Cahana and Ben-Naim. Tel Aviv: In all tickets agencies. Haifa: Kupat Haifa and other agencies. Netanya: Signal Ramat-Gan: Rechnitz
Transportation to Caesarea, by "Egged Tours."
From Tel Aviv: 198 Hayarkon Str., at 6.15-7.00 p.m.;
From Haifa: Egged Depot, Khoury Str. at 6.45-7.30 p.m. From Netanya: Egged tours office, Kikar Ha'atzmaut, at 6.45-7.30 p.m.

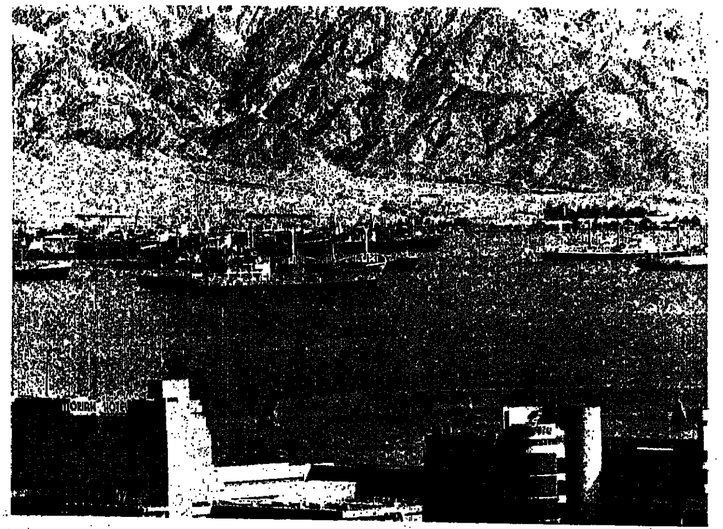
هكذا من الأصل

THE VIEW FROM AQABA

We in Israel are accustomed to sitting on the beach at Eilat and gazing across the water at neighbouring Aqaba. ROBERT D. KAPLAN describes the scene from the other side of the bay.



Two views of Aqaba. Below, the hotels of Eilat in the foreground. (Photographs by Rubinger and S.B.S.)



THE TRUCK coming from Ma'an had just curved around the last mountain, bringing Eilat into view. Aqaba, where the vehicle was headed, was down to the left and for the moment concealed. Referring to what was not hidden, the driver, pointing with his finger, said:

"All that will be finished in five, maybe 10 years. We waited 400 years for the Turks to leave, so what we have waited so far is nothing. Like the Turks and the English, the Jews will go too. But in Aqaba you won't have to think about the Jews, because it is peaceful there — because there we are all Muslims."

That bellicose preamble welcomed us to the "Gulf of Aqaba," as the Jordanian Government map labelled it. The Town of Eilat naturally wasn't indicated. The atmosphere of self-delusion thickened like the hot air outside as the lorry rolled down the dusty ochre ridge into Aqaba itself.

The journey ended at the café of the Fish Hotel (*Fonduk Samak* in Arabic), a tumbledown wooden veranda on the shore's edge, serving imported beer in frosted mugs for the locals and bottles of Scotch for the "tourists" from Jeddah, who flock north from Saudi Arabia for no other purpose, except perhaps for the "cool" 40°C weather the Gulf offers in the summer.

The eastern corner of the café is boarded up, causing the sweeping view afforded to the clientele to be composed solely of Sinai, Eilat and the Negev. Only from Aqaba could Eilat look so impressive. The concrete-box nature of its design, which makes it an architectural eyesore from close quarters, is not detectable from Jordan; and the people in downtown Eilat are denied the view of the broad back of mountains in the Negev and Sinai, that you get from the Fish Hotel café.

No matter. For those drinking at the Fish Hotel the view definitely is a mirage, a bad side-effect of the summer heat, perhaps. "The other side" is talked about, but no more so than in cafés in Amman or Aleppo. The main interest, in any case, seems to be not in something that may or may not be there, but in something that is notably absent — women.

Every man in Aqaba is dressed to kill. Words like "natty" and "tapered" can't begin to describe their attire. A sailor hat covering a mop of slicked-back hair, with a fish-net tank top stretched to the snapping point, and almost indecent shorts, are a common uniform in Jordan's only port town. It is therefore a tragicomedy that is enacted nightly at the Fish Hotel café, the only place to drink other than the first-class hotels.

The conversations are about pick-ups that never take place, something comparable to a Beckett or Pinter play, where the dialogue is for effect only. There *are* a few women, the trickle who fly down from northern Europe. But it is rare indeed to see them outside the cocoon of the Holiday Inn, which, like the town's half-dozen other hotels, is barely occupied in the summer, anyway.

The corollary of Aqaba's dearth of visible women is too much unwelcome attention for the few who are visible, which means that public beaches are a no-no for female tourists. But the solution is simple. All the first-class hotels have immaculate beaches, which cost the equivalent of IL7.50 for a day's use. That includes the use of beach chairs and umbrellas.

The situation for Western women in Aqaba is not what you'd call a problem, especially after several months spent in Arab countries. It is just one of the drawbacks you willingly put up with in order to enjoy the benefits. And in the case of Aqaba versus Eilat there are many. It is not a question of one place being better than the other. Rather it is a matter of choice, since both places are quintessential examples of the best and worst traits of their respective cultures. The disadvantages of one town are the advantages of the other and vice versa.

HISTORICALLY, the two ports were really one, with the site of ancient Jewish Elath located north of present-day Aqaba.

First mentioned in Chapter II of Deuteronomy, when the children of Essau passed through the area *en route* to Moab, the place was developed by Solomon and King Azariah of Judah. Thereafter it was controlled by Nabateans, Romans, Ptolemies, Byzantines and Crusaders. During early Islamic times, it was a stronghold on the pilgrimage route to Mecca.

Practically deserted for 500 years, Aqaba was redeveloped by the Turks in the middle of the 19th century, and after World War I the British built a small harbour there. With the Israel victory in the War of Independence, Aqaba became Jordan's only outlet to the sea. The developing port was enlarged with British assistance in 1961, and today Aqaba, with its great phosphate storage and loading facilities, looks across the gulf at the rival installations at Eilat.

The architectural rape of Eilat's exotic physical setting is complete, from the American-style shopping plazas to the square, neon-like café tables pockmarking them. There are things to sustain one, though, like decent bookshops and streets that both sexes actually walk on at night.

And one must admire the people who in three decades have built a town that surpasses Aqaba in population and amount of shipping tonnage handled, despite the fact that in 1947 what is now Eilat was the wasteland of Umm Rashrash and Aqaba was a town of a few thousand inhabitants. Today Eilat boasts a population of 20,000 while Aqaba has less than three-quarters that number. Eilat has 11 hotels to Aqaba's six.

But dirty beaches and the "tourist rip-off," phenomenon, foreign to Aqaba, are the ugly accompaniments of major tourist development. At a sidewalk café in the plaza opposite the Eilat bus terminal, houmous was advertised at IL6.50. But with VAT, a 10 per cent service tax and IL2 for the pitta, the bill for a plain dollop of houmous was IL10, and the waiter forgot to bring the coffee or wipe the table clean. In Aqaba, the equivalent of another IL5 would get a portion of chicken with salad and yogurt on a clean marble table, standing on a sawdust floor dotted with wicker chairs under a slow-moving fan.

In Aqaba you sacrifice conveniences (such as air conditioning) for ambience. To begin with, Aqaba—meaning "ancient"—is one of the Middle East's great place names associated with some military exploit — Monty at Alamein, Gordon at Khartoum, for example. Aqaba conjures up the memory of T.E. Lawrence who, on July 6, 1917, with an army of Beduin, "raced through a driving sandstorm...and splashed into the sea," lifting the tiny port from a long Ottoman sleep, mainly because the Turks ran out of food and water slightly before Lawrence's men did.

THE TOURIST Ministry in Amman advertises the land from Petra south as "Lawrence country." Indeed it is, if only because the landscape lives up to the description of it in *Seven Pillars of Wisdom*. While the road journey from Tel Aviv or Jerusalem south to Eilat is mostly through bleak undramatic desert spiced with an occasional wonder like the descent at Mitzpe Ramon, or the American-style restaurant-gas station south of the Dead Sea, the journey from Amman to Aqaba is far more spectacular.

From Ma'an south, the highway traverses the route taken by Lawrence's force, offering the traveller what one writer called "one of the wonders of the world" — Ras al Naqab, the beginning of the Arabian desert that stretches all the way to Yemen.

Imagine driving on a flat, gravelly plateau for hours until it ends abruptly in a winding descent. Thousands of metres below, extending to the horizon, is a sandy sierra dotted with steeply rising mountains of red and coppery-black rock, with a hazy heat-film veiling the vista like a thin curtain. Lawrence described the scene as "a window in the wall of life" after "days of travel on the plateau in prison valleys."

An hour's drive further south is Nuweiba, in Lawrence's time a cattle market for the Howeitat Beduin and now the only rest stop between Ma'an and Aqaba. Here you can drink mint tea if the insects don't scare you away.

There are also glimpses of the railway on the way down, but not the one harried by British-led Beduin in World War I. This modern seven-year-old version of it, built with funds from a development loan given to Jordan by West Germany, is a freight railway. Travel south for the tourist means either a *sherut* taxi, a 10-hour bus ride from Amman, or hitching trucks. My wife and I did the latter from Ma'an, having spent the night at Petra.

Driving on the Israeli side, the Red Sea just seems to creep up on you after running out of sand in the valley. But from Jordan, the first glimpse of the water is from the mountains above and the view is more dramatic.

THE TOWN of Aqaba is exotic simply because, despite the slew of ultimull received from 20th century events, it was never really built up; it was just one more coaling station east of Suez, like Colombo in Ceylon. The two expensive hotels are located at the western edge of the beach, not spoiling the atmosphere of the rest of the town. It costs the equivalent of IL420 for a double room at the Holiday Inn, where the air conditioning works, and IL270 for the same at the Coral Beach Hotel where, I was told by a Kuwaiti — originally from Palestine, and in Aqaba "to get a glimpse of the homeland I can't visit" — the air conditioning was not functioning. The other four hotels average IL90 a night for a double room.

Even after siesta, the streets of Aqaba are sleepy, except for the yells of children buying ices in a road filled with fruit and vegetable shops and small restaurants. There is a nearby shop selling the highest quality Beduin handicrafts I have ever seen, from small handbags to camel saddlebags. But the prices hover around the equivalent of IL600 for much of the merchandise, and the shop owner refused to bargain, claiming his wares were so good he didn't have to.

Nightlife in the summer means taking advantage of the air conditioning in the empty Holiday Inn lobby or sitting in the open air at the Fish Hotel café, where at least the music is much better — up-to-date rock hits interspersed with racy Egyptian melodies and songs by Wardah Djeseria, apparently the successor to Umm Kulthoum.

In other words, after a few days of "atmosphere," Aqaba becomes stifling. There is nothing to "do" as there is in Eilat. There is a cinema but if your tastes rise even slightly above the Bruce Lee karate genre, forget it.

A group of young male British travellers we met weren't bored however, and they had been in town for a few months, camping by a garbage dump between two beach-front hotels.

I mentioned that there was more action in Eilat. They had never been there, but said, "it probably isn't any good." I asked why. They said because "that's where everyone else goes," meaning other young travellers like ourselves. They were working on a local construction site, hoping to save enough money to go to Egypt. □

Anything a professional achieves by careful calculations and long experience, the new Agfa Optima does for you automatically.

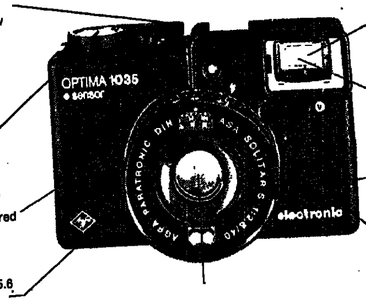
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offers

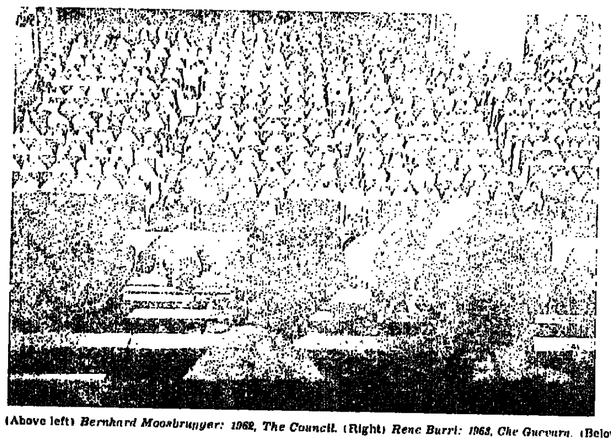
English Summer Courses

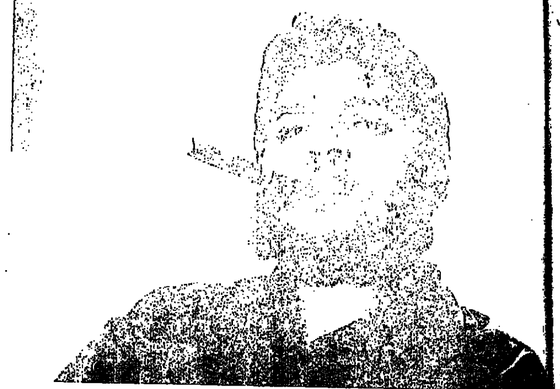
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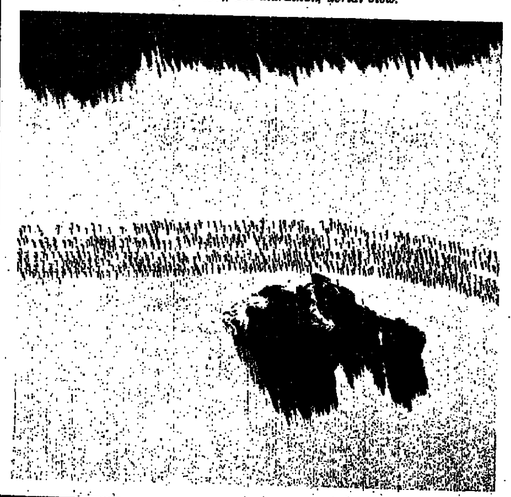


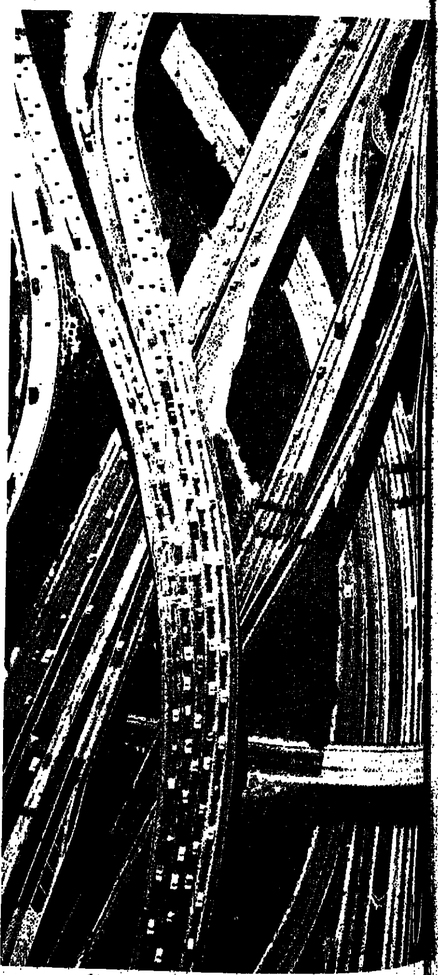
(Above left) *Bernhard Moosbrugger: 1962, The Council.* (Right) *Rene Burri: 1963, Che Guevara.* (Below left) *Fred Boissonnas: 1898 After the opera. (detail).* (Right) *Georg Gerster: 1971 Los Angeles.*

SWISS PHOTOGRAPHERS



(Below) *Josef Bischofberger: 1974, Ski marathon, aerial view.*





Gil Goldfine

"SWISS PHOTOGRAPHERS from 1840 until Today" is not, as the title might imply, an historical visual documentation of Switzerland, but rather a generalized synopsis of the technical and subjective aspects of the Swiss photographic medium of the past 130 years. In fact, other than the occasional peek at the snow-capped Alps, there is absolutely nothing uniquely "Swiss" about this exhibit, now at the Tel Aviv Museum.

Conceived and organized by the Pro Helvetia art foundation, the show contains 300 prints by 117 photographers and was first shown at the Zurich Kunsthaus in 1974. One of the exhibition's major objectives, to achieve an in-depth inventory of Swiss bromides, was certainly realized, considering the quantity, diversity and historical perspective on view. Despite the tremendous range of technical proficiency, subject matter coverage and pictorial interest, it is the occasional print within the mass that truly makes its presence felt.

Except for two brief introductory series, the first illuminating the social significance of the early daguerreotypes and calotypes through a gallery of splendid portraits, and the second showing historical events in Switzerland, the layout has been arranged according to subject, not chronology. This is a method designed to maintain interest by expanding the time base *vis à vis* the visual content of architecture, costume, events, and technical advancements of the art. It forces the viewer to examine and enjoy differences in interpretation and style within the limited boundaries of a particular topic.

Sections are entitled: Image of Man, The Reportage Portrait, Collective Portraits, Nature, Aerial Photos, Snapshots and Gags, Montage, The Essay, Reportage. They're all there, shot by amateurs and greats like Hans Fisler, Fred Boissonnas, Paul Senn and Werner Bishof. (Tel Aviv Museum, 27 King Saul Blvd., open daily from 10 to 5, Tuesdays from 10 to 1 and 4 to 10, Fridays till 2, until the end of August.) □

هكذا من الأصل

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND

POST PULLOUT GUIDE

The Poster



Illegal Italian immigrants discuss their plight in a scene from Arthur Miller's 'View from the bridge.'

MUSIC

All events start at 8.30 p.m. unless otherwise stated.

Jerusalem

TENTH ZIMBIAH — Festive Opening — twenty choirs from abroad and two from Israel — The Rubin Academy Chamber Choir, Jerusalem (conductor: Stanley Sperber) will sing "Where are You" by Cinastera and "Time for Everything" by Haviap; the Kibbutz Artzi Choir (conductor: Dan Fogel) will perform "Song of Songs" by Y. Braun. Each of the foreign choirs will contribute one song; the concert will close with the prize-winning setting of Yehuda Eirol's "The Joy of Singing" by Yehuda Engel, sung by all choirs together (Binyonei Ha'oomah, Wednesday)

ARZEI ABRAHAM YOUTH CHORALE — Jerome B. Kopmar, will perform liturgical, classical and folk music. (Centre for Conservative Judaism, 2-4 Agron St. Saturday at 9 p.m.)

RECITAL FOR TWO RECORDERS AND CLASSICAL GUITAR — performed by Shlomo Tidhar and Yossi Yerushalmi. (Tzavta, 38 King George, Thursday)

ISRAEL BACH SOCIETY — Renaissance and Baroque music. Conductor: Eli Freud. (International Evangelical Church, 56 Hanevi'im, Saturday)

Tel Aviv

ILAN ROGOFF — piano recital of works by Chopin. (Tel Aviv Museum, Saturday)

ISRAEL PHILHARMONIC ORCHESTRA — Subscription Concert No. 12 — Zubin Mehta conducting with Henryk Szeryng, violin — Mozart and Mahler (Series 2: Saturday; Series 3: Sunday; Series 4: Monday; Series 5: Tuesday) Avni, Tchaikovsky and Schumann (Serics 6: Wednesday; Series 7: Thursday)

ISRAEL CHAMBER ORCHESTRA — Rudolf Barshai conducting works by Purcell, Shostakovich-Barshai, and Beethoven. (Tel Aviv Museum, Sunday)

11.11 SERIES — The Daniel Quartet in a special programme conducted by Noam Sheriff. (Tzavta, 30 Ibn Gvirol, Saturday at 11.11 a.m.)

Other Towns

THE KIBBUTZ CHAMBER ENSEMBLE — Conductor: Noam Sheriff. Works by Rossini, Mozart and Haydn. (Pardess Hanna, Wednesday)

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

THE EMIGRANTS — A bitter searing story of two emigrants from a communist country, a peasant who left to make money and an intellectual who escaped to write a book on freedom but lost the urge. (Khan, opposite Railway Station, Saturday and Tuesday)

MARATHON — A *tour de force* of a play by French playwright Claude Confortes, about three men running a marathon race; under the brilliant direction of Belgian Jonathan Mercer, with the Khan's cast of three actually running for about two hours. (Khan, opposite Railway Station, Monday)

THE TAMING OF THE SHREW — The Cameri's production of Shakespear's comedy about the man who treated a woman the way a trainer treats lions in the circus, and proved the method's effectiveness, in Yossi Milo's interpretation which attempts a lot and goes nowhere. (Jerusalem Theatre, Saturday through Thursday at 8.30 p.m.)

Tel Aviv

ALL MY SONS — Arthur Miller's play about WWII profiteers, produced by the Cameri Theatre. (Cameri, 101 Disengoff, Saturday, Monday, Tuesday, Wednesday and Thursday at 8.30 p.m.)

DO YOU KNOW THE MILKY WAY — A fireside convivial play set in a mental asylum about a soldier seeking his lost identity after returning from war. (Habimah's Small Hall, Sunday and Monday at 8.30 p.m.)

DEEP WATER — New Habimah production by Hillel Mittelpunkt. Directed by Amri Nissan. Attempts to enter the lives of a group of youths who are at once the products of their society and at variance with it. (Habimah's Small Hall, Tuesday, Wednesday and Thursday at 8.30 p.m.)

THE GOOD WOMAN OF SETZUAN — Habimah's production of Brecht's play, translated by Shimon Sandbank, about a good woman destined to live in a corrupt town of sinners. (Habimah's Large Hall, Saturday)

THE HOUSE OF MAN — With Zaharira Harifai. (Tzavta, 30 Ibn Gvirol, Thursday at 9 p.m.)

MARATHON — (Nahmani Hall, 17 Nahmani, Saturday and Tuesday at 8.30 p.m.)

MOMENTS — Haifa Theatre production of Nathan Alterman's musical play about Little Tel Aviv of the 30s. (Tzavta, 30 Ibn Gvirol, Monday at 8.30 p.m.)

OPEN STAGE — This week's presentation: "Everything Hinges on the Hangman." Black comedy written and directed by Shmuel Amid. (Tzavta, 30 Ibn Gvirol, today at 3)

THE REGISTER — Written by Joseph Mundy and presented by the Lilah Theatre. (Tzavta, 30 Ibn Gvirol, Saturday at 8 p.m.)

SATURDAY, SUNDAY, MONDAY — New Habimah production of the comedy by Eduardo De Filippo. (Habimah's Large Hall, Sunday, Monday, and Tuesday at 8.30 p.m.)

VIEW FROM THE BRIDGE — Arthur Miller's 1955 play about the plight of illegal immigrants living in the U.S. during the depression. Produced by the Haifa Municipal Theatre. (Tzavta, 30 Ibn Gvirol, Tuesday at 8.30 p.m.)

Haifa

DON JUAN — Haifa Municipal Theatre's presentation of Yaacov Shabtai's play about a modern, Tel Aviv-based Don Juan who operates a used car lot but spends most of his time pursuing women. Despite occasional witticisms, the play is rather empty. (Haifa Municipal Theatre, 80 Pevaner, Saturday through Thursday at 8.30 p.m.)

MOMENTS — (Beit Hahayal, Sderot Ben-Gurion, Thursday at 8.30 p.m.)

VIEW FROM THE BRIDGE — (Beit Hahayal, Sderot Ben-Gurion, Saturday at 8.30 p.m.)

Other Towns

THE GOOD WOMAN OF SETZUAN — (Kfar Sava, Wednesday and Thursday at 8.30 p.m.)

MARATHON — (Beersheba, Municipal Theatre, Sunday at 8.30 p.m.)

MOMENTS — (Kiryat Haim, Beit Nagler, Saturday at 9)

THE THREEPENNY OPERA — Brecht's saga of Mac the Knife, the cutthroat extraordinary, and the world of whores and beggars and thieves, who look very much like 'decent' people in a production by the Beersheba Theatre that leaves much to be desired. (Beersheba, Saturday)

ENTERTAINMENT

Jerusalem

THE AMBASSADORS OF ALOHA — From Hawaii: 30 dancers, singers' musicians. (Binyonei Ha'oomah, Saturday at 9.15 p.m.)

AMERICAN POPULAR SONGS — Taipi Rosenfeld sings songs of Joan Baez, Dorothy Parker, Leonard Cohen, Bob Dylan. (Tzavta, 38 King George, Monday)

CAPITAL LETTERS — Programme of dance by Rina Shoham and poetry, read by Pinkas Koren, poems by Lea Goldberg, Natan Alterman, Yehuda Amihai and others. (Khan, opposite Railway Station, tonight)

CHOCOLATE, MENTHA, MASTIK — Programme of their hits and other songs. (Beit Ha'am, 11 Bezalel, Saturday at 9 p.m.)

HASSIDIC POP — With the Diaspora Yeshiva Band. (Tzavta, 38 King George, Tuesday)

ISRAEL MY BELOVED COUNTRY — Ruhama Raz sings Israeli folksongs. (Tzavta, 38 King George, tonight.)

KALINKA — Favourite Russian songs. (Binyonei Ha'oomah, Saturday at 9.15 p.m.)

MY COUNTRY, I'VE RIDICULED YOU — Musical comedy with Gadi Yagil, written by Dan Almagor, Dani Ravch, Yosef Silberg, Dudu Topaz and Yonatan Gefen. (Beit Ha'am, 11 Bezalel, Tuesday at 9 p.m.)

RAGTIME AND BLUES — With regular Tzavta singers and musicians. (Tzavta, 38 King George, Saturday at 9 p.m.)

YOUR PEOPLE ARE MINE — Pop musical, based on the Book of Ruth. In English. (Hilton Hotel, Saturday and Wednesday at 9 p.m.)

OPEN AIR CONCERT — Classical and Israeli music by The Israel Police Orchestra. (David's Tower, Monday at 8 p.m.)

Tel Aviv

ADAM AND HAVAL — Musical comedy by Yonatan Gefen. (Ohel, Beit Ariosoroff, 6 Bellinson, Saturday and Wednesday at 9 p.m.)

BECKY FREISTADT — In a new show of humorous musical sketches, "Smile My Beloved Country." (ZOA House, 1 Daniel Frisch, Saturday at 9 p.m.)

CHOCOLATE, MENTHA, MASTIK — (Ohel, Beit Ariosoroff, 6 Bellinson, Tuesday at 9 p.m.)

EVENING WITH ARIK LAVIE — Songs and entertainment. (Bat Dor, 80 Ibn Gvirol, Saturday at 9 p.m.)

HAGASHASH HAHIVER — In a new programme of political satire. (Beit Hahayal, Weismann and Pinkus, Tuesday at 9 p.m.; Wednesday at 7 and 9.30 p.m.)

KALINKA — Favourite Russian songs. (Binyonei Ha'oomah, Saturday at 9.15 p.m.)

MATTI CASPI — Songs and guitar. (Tzavta, 30 Ibn Gvirol, tonight at 9 and midnight; Saturday at 10.30 p.m.)

A MAN WITHIN HIMSELF — Songs by the folk and rock composer/singer Shalom Hanoch and his group. (Tzavta, 30 Ibn Gvirol, Sunday at 9 p.m.)

THE MELODY RETURNS — Songs by the Kibbutz Music Club. (Tzavta, 30 Ibn Gvirol, Wednesday at 9 p.m.)

MY COUNTRY, I'VE RIDICULED YOU — (Beit Hahayal, Weismann and Pinkus, Saturday at 9 p.m.; Monday at 9.15 p.m.)

Haifa

ENTERTAINMENT '77 — Laughing, singing, dancing, with Tzvika P.K., Jackie Elkhayam, and Dori Ben Zeev. (Orah Theatre, Herzl St., tonight at 9.30)

HAGASHASH HAHIVER — (Shavit, 3 Hasport, Monday at 9.15 p.m.)

KALINKA — (Shavit, 3 Hasport, tonight at 9.30)

SOLA SOLA — African tribal dances + songs produced by native Africans, with a cast of 18. (Haifa Auditorium, Saturday at 7 and 9.30 p.m.; Sunday and Monday at 8.30 p.m.)

OTHER TOWNS

ADAM AND HAVAL — (Holon, Rina, tonight at 9.30; Kiryat Shmona, Shnir, Tuesday at 9 p.m.)

ARIEL ZILBER — The popular Israeli rock singer performs with his group. (Nahariya, Penguin Cafe, tonight at 9)

CAPITAL LETTERS — (Kiron, Thursday)

CHOCOLATE, MENTHA, MASTIK — (Kiryat Hcss, Beit Ha'am, tonight at 9)

EVENING WITH ARIK LAVIE — (Givatayim, Shavit, tonight at 9.30)

HAGASHASH HAHIVER — (Ramat Gan, Ordea, tonight at 8.30 and 10.30)

A MAN WITHIN HIMSELF — (Ayelet Hashahar, tonight at 10; Herzliya, Saturday at 9 p.m.)

MY COUNTRY, I'VE RIDICULED YOU — (Givatayim, Hadar, tonight at 9.30)

RECORDS

"ZOOT ALLURES" (Warner Bros. K 56298) — Frank Zappa's indomitable composing virtuosity is again demonstrated in this album. His style ranges from the flowing form of the title track to the controlled drive of "Black Napkins," in which he shows Carlos Santana something about guitar playing. As a lyricist Zappa tends to the stagy, but in "The Torture Never Stops" he manages some effective verse phrasing.

QUEEN: A DAY AT THE RACES (EMI EMTC 104) — Queen's follow-up to "A Night at the Opera" is a small leap forward in the same direction taken by their first album. They seem to have mellowed somewhat, abandoning their earlier histrionics. Apart from the opening track, "Tie Your Mother Down," the cuts are subdued and much along the lines of "Somebody to Love," which opens side two. The disc contains some gems and and the overall conception is immaculate — a record fit for Queen.

HOT SHOT (RCA FPLI 0126) — If music were food, Andre Papp's album would be a MacDonald's. Such supermarket muzak is recommended only to those who like their music weak and sugary. Nevertheless, the orchestration is competent and the tunes inoffensive.

DANCE

THE HAIFA PICCOLO BALLET — Choreography: Liz Schubert, 6 Variations for 4 Dancers, music: Benjamin Britten; "It will be all right . . ." music: Noam Sheriff; "The Hoopoe, music: Arthur Gelbrun. (Haifa Auditorium, Thursday at 8.30 p.m.)

OPERA

THE ISRAEL NATIONAL OPERA:

Producer: Edis De-Philippe; Conductor: George Singer, Alexander Tarski, Arieh Levanon.

Kalman: "Die Bajadere;" cast: Susan Eichelberger, Esther Baumwel, Read, Miriam Laron, Ben-Shachar (Tel Aviv, Saturday)

Verdi: "La Traviata;" cast: Susan Eichelberger, Sykes Shapp, Naomi Pinkus (Tel Aviv, Monday)

Rossini: "The Barber of Seville;" cast: Shapp; Esther Baumwel/Pamela Read; Bechar; Scarpinati (Haifa Auditorium, Wednesday).

FOR CHILDREN

CINDERELLA — Play of the famous children's fairytale. (Kiryat Bialik, Monday at 4 p.m.)

THE KEYHOLE and **THE STORY OF COLOURS** — Mime and puppet show by the Kav players. (Jerusalem, Israel Museum, Wednesday at 3.30 p.m.)

THE SCRAP COLLECTORS — British film with Hebrew subtitles. (Jerusalem, Israel Museum, Thursday at 3.30 p.m.)

THUMBOLINA — Tzipi Shavit sings the songs of Danny Kaye. (Haifa, Orah Theatre, Tuesday at 10.45 a.m.)

THE WIZARD OF OZ — With Arik's puppet theatre. (Tel Aviv, Beit Hahayal, Weismann and Pinkus, Monday at 5 p.m.; Ashkelon, Tabul, Tuesday at 4 p.m.; Netanya, Esther, Wednesday at 4 p.m.; Petah Tikva, Shalom, Thursday at 4 p.m.)

For last-minute changes in times of performances, or where times are not available, please contact Box Office.

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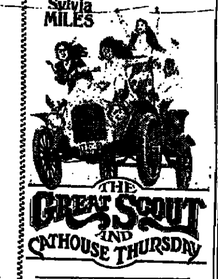


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Mon., July 4
The Gold Rush
4.30, 7.15, 9.30 p.m.

Tue., July 5
THE GREAT DICTATOR
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Wed., July 6
Modern Times
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Thur., July 7
City Lights
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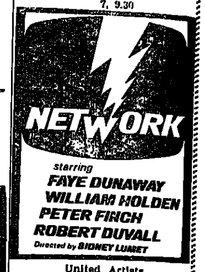
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OPERATION THUNDERBOLT
Perfs. 6.30, 9.00

SHAVIT Tel. 85345
Eric Von Daniken's second spectacular film
MIRACLES OF THE GODS
In colour
Perfs. 6.45, 9.00
Except Monday
No cinema perfs at 6.00

ORAH Tel. 664017
2nd week
MIKE BURSTYN
in an Israeli musical comedy
HERSHELE
Also starring
ARYE ELIAS
and MANDY RICE DAVIES
Perfs. 4.00, 6.45, 9.00
No complimentary tickets

ORION Tel. 523939
Six nonstop perfs.
from Friday
An exceptional spy thriller
YELLOW DOG
In colour

ORLY Tel. 81368
8th week
Fully airconditioned best picture of the year winner of 4 Academy awards
NETWORK
FAYE DUNAWAY
WILLIAM HOLDEN
PETER FINCH
ROBERT DUVALL
no compl. tickets owing to length
Perfs. 6.30, 9.00
Matt at 4.00
PETER USTINOV
SUSANNE FLESHETTE
in
Blackbeard's Ghost

PEER Tel. 662232
Hall Ventilated
Jean Gabin's last film
L'Année Sainte
with
JEAN CLAUDE BRIALLY
DANIELLE DARRIEUX
perfs. 4.00, 6.45, 9.00

RON Tel. 669089
2nd week
Dino de Laurentis presents the monumental



in colour
Owing to length of Perfs.
4.00, 6.30, 9.00

Ramat Gan Cinemas

Commencing Saturday, July 2, 1977

ARMON Tel. 720706
2nd week
MIKE BURSTYN
HERSHELE
A musical comedy in colour
7, 9.15

HADAR Tel. 723822
PAUL NEWMAN
in
BUFFALO BILL

LILI
2nd week
Directed by
LINA WERTMULLER
Seven Beauties
GIANCARLO GIANNINI
Adults only
7.15, 9.30

ORDEA Tel. 721720
2nd week
KING KONG
4, 7, 9.30

OASIS
The Great Scout and Cathouse Thursday

Petah Tikva

SHALOM
THE BAD NEWS BEARS
Sat. 7.30, 9.30
Weekdays: 3.30, 7.30, 9.30

Netanya

ESTHER
WALKING TALL, PART II
Sat.: 7—7.15
Weekdays: 4.30—7—9.15

RAMAT GAN
7.15—9.30
C.A.S.H.
AFTER M.A.S.H.
COMES C.A.S.H.
ELLIOTT GOULD
JENNIFER O'NEILL
EDDIE ALBERT
GODFREY CAMBRIDGE

RAMA Tel. 721912
7.15, 9.30
SAMSON & DELILAH
in colour
also Mon.&Wed. 4.30p.m.

Herzliya

DAVID Tel. 984021
2nd week
MIKE BURSTYN
HERSHELE
A musical comedy in colour
4—7—9.15

TIFERET Tel. 987300
ELLIOT GOULD
I WILL . . .
I WILL . . .
FOR NOW
Adults only
7.15—9.15

Jerusalem Cinemas

Commencing Saturday, July 2, 1977

ARNON Tel. 224820
To be or not to be
CAROL LOMBARD
JACK BENNY

EDEN Tel. 223829
2nd week
Sat.: 7, 9.15
Weekdays: 4, 7, 9.15
The most exciting motion picture of the century



EDISON Tel. 224056
Starting the 7.7.77
Saturday, 7.30 — 9.15
Weekdays 4—7—9
An outstanding Turkish picture
Biktim Hergun Olmekten
with the famous singer
ORHAN GENCEBAY
NEGILA NAZLI
In Colour

HABIRAH Tel. 282360
Bon Baisers de Hong Kong

JERUSALEM
7 — 9.15
Operation Thunderbolt

MITCHELL
2nd week
7 — 9
Cousin, Cousine
with
Marie Christine Barrault

ORGIL Tel. 234176
2nd week
Saturday: 7, 9
Weekdays: 4, 7, 9
HERSHELE
with MIKE BURSTYN
ARIEH ALIAS

ORNA Tel. 224733
3rd week
THE GARDEN
with: SHAIKE OFHIR
MELANIE GRIFFITH
Music: Noam Sherif
No complimentary tickets or reductions

ORION Tel. 222914
4th week
4—6.30—9
SOPHIA LOREN
RICHARD HARRIS
AVA GARDNER
The Cassandra Crossing

RON Tel. 234704
3rd week
Saturday: 8.30
one performance only
Weekdays: 4.00, 8.30
THE DIRTY DOZEN
with
CHARLES BRONSON
LEE MARVIN

SEMADAR
7 — 9.15
Emmanuelle



Rhett Butler (Clark Gable) pays his respects to the widow, Scarlet (Vivien Leigh) in "Gone With The Wind."

FILMS IN BRIEF

AUNT CLARA — Some of Israel's best known actors star in this comedy about an East European Jewish immigrant family. Has all the right ingredients but just misses.

THE BAD NEWS BEARS — Walter Matthau plays a coach who drinks incessantly and Tatum O'Neil a pitcher. Directed by Michael Ritchie.

BLACKBEARD'S GHOST — 1967 hilarious Walt Disney comedy, with Peter Ustinov as the ghost.

BUFFALO BILL AND THE INDIANS — Old-fashioned style Western about the legendary Buffalo Bill Cody, giving behind the scenes view of the Wild West Show. Stars Paul Newman, Joel Grey, Burt Lancaster, Geraldine Chaplin. Directed by Robert Altman.

BUGSY MALONE — Gangster film with a difference... all the stars are children. Yet suitable for all the family. Stars Jodie Foster (Taxi Driver, Little Girl Who Lives Down the Lane).

C.A.S.H. — (Chemical Air-Spray Holdup). Original title "WHIFFS." Elliot Gould bouncing back from M.A.S.H. to whiff nerve gas for U.S. Army human guinea pig experiments. Artificial ploy twists Gould's undercover to mastermind of gas attack on city to stage bank heist. Directed by Ted Post.

THE CASSANDRA CROSSING — A train carrying Sophia Loren, Richard Harris, Ava Gardner, Lee Strasberg, Martin Sheen and a contagious disease is diverted to a rickety bridge in Poland by Burt Lancaster and Dr. Ingrid Thulin. Director George Pan Cosmatos takes us for a tension-filled multi-million-dollar ride.

COURS APRES MOI... QUE JE TATTRAPE — Jacqueline, who runs a Paris beauty salon for dogs and Paul, a tax collector, meet through a newspaper advertisement. The acting is superb and carries you convincingly into their private world. A tender and humorous film. English subtitles.

COUSIN, COUSINE — Light, whimsical domestic comedy, not important but agreeable with some well observed detail. Directed by Jean-Charles Tchalla with Marie-Christine Barrault, Marie-France Plaice and Victor Lanoux. In French.

THE DIRTY DOZEN — Re-issue of the action-packed film in which a dozen tough American criminals are sent on a mission to Nazi-occupied Europe.

EMMANUELLE — Polished and elegantly erotic — but really rather silly — French film about diplomat in Bangkok who encourages his wife (Sylvia Kristel) to sample all kinds of sex, with an aging voyeur officiating over the final initiation. Well acted, and the colourful Thai background is fascinating. Directed by Just Jaeckin.

FANTASIA — Brilliant, delightful dream-like Walt Disney classic. Recommended for the whole family.

FELLINI'S CASANOVA — Top-heavy $10m. monument to Fellini's flamboyant genius. Donald Sutherland as Casanova fleeing his genital muscles while Fellini beats his creative breast in pan-sexual, multi-sensual saturation orgyarama of 18th century Europe. Anti-erotic, anti-Casanova, dazzling and indigestible.

THE GARDEN — A quaint blend of mystical drama, biblical story, modern hooliganism and contemporary non-values, strung together by too-obvious artistic images. But created with feeling and containing many enjoyable moments.

GONE WITH THE WIND — Re-issue of that all time box-office-best-seller about the American civil war.

THE GREAT SCOUT & CATHOUSE THURSDAY — Ex-frontier scout, Lee Marvin and half-breed pal, Oliver Reed, extract there $60,000 from a crooked tycoon and make off with a virtuous prostitute. Fast-moving, good-for-a-laugh Western comedy set in 1908.

HERSHELE — New Israeli musical comedy with Mike Burstyn in the title role. Co-stars Arye Elias and Mandy Rice Davis.

THE INCREDIBLE SARAH — Free portrayal of the early life of famous French actress Sarah Bernhardt. Lavish settings, well-known cast, and an overpowering Glenda Jackson.

I WILL, I WILL ... FOR NOW — Farcical comedy. Mushy. With Elliott Gould and Diane Keaton.

KING-KONG — Italian producer Dino de Laurentiis' $25 million "new improved" American remake of 1933 King Kong monster ape-epic has some spectacular effects but fails to capture the barbaric simplicity of the authentic Kong.

NETWORK — Examines TV's ability to influence and brainwash while depicting people struggling for power in running a major American network. Involved in TV politics are Peter Finch, who portrays a newscaster, Faye Dunaway, a top executive, and Robert Duvall, a top network officer.

OPERATION THUNDERBOLT — The Israeli-made film of the Entebbe rescue mission directed by Menahem Golan. This one stars real Israelis including some familiar ex-Cabinet faces. Fast paced and more convincing than the previous versions.

PEYTON PLACE — 1957 Academy Award winning film based on Grace Metalious' novel about life in a small New England town. Gossip, affairs, plus other ingredients that combine to produce soap opera trivia. Redeeming features are good photography, and a strong cast that includes Mark Robson and Lana Turner.

RIFIFI — The 1954 French film about a gang of jewel thieves which gave ideas to real thieves at the time. Directed by Jules Dassin.

RIO BRAVO — 1959 Western with John Wayne supplying the action and Dean Martin the laughs. Also with Ricky Nelson, Angie Dickenson, Claude Akins and other "Westerners."

THE SAILOR WHO FELL FROM GRACE WITH THE SEA — A kind of inverted fairy tale for adults, with a lot of sex and a child's-eye view of events. The film is weird and silly at times, but the beautifully photographed wild sea-coast, the harshly idealistic, Nietzschean children, and a hot straight-sailor romance, merge slowly together.

SAMSON AND DELILAH—(1949) Hunk of De Mille spectacular with Victor Mature, Hedy Lamarr, George Sanders and others working very hard at acting.

SEVEN BEAUTIES — Lina Wertmuller has created devastating, deathly funny, haunting Brechtian images of man's will to survive in spite of utter degradation. Giancarlo Giannini, Neapolitan rapist murderer rascal, survives German concentration camp by sexual submission to gargantuan camp commandant Shirley Stoler.

THE SEVEN-PER-CENT SOLUTION — Dr. Watson lures the cocaine-addicted Sherlock Holmes to Vienna to consult with Dr. Freud. The three gentlemen are soon caught up in the attempted suicide of beautiful Lola Deveraux, resulting in a steam-engine chase across Europe. Amusing rendering of important new facts in lives of these historic figures. Excellent acting.

A STAR IS BORN — Rock version of the Hollywood classic with Barbra Streisand and Kris Kristofferson as the superstars.

TO BE OR NOT TO BE—Re-issue of Ernst Lubitsch's 1942 black comedy about an acting troupe which gets involved in international affairs in wartime Poland. Starring Jack Benny and Carole Lombard. Witty and acting still impact making. A re-issue well worth seeing.

WALKING TALL — Over-violent, but moving film based on the true-life adventures of Sheriff Buford Pusser, who succeeded against all the odds in smashing a crime syndicate in Tennessee's McNairy County, to become a folk-hero. Joe Don Baker, as The Sheriff.

هكذا من الأصل

The Week's TV/Radio Highlights

JULY 1 — JULY 7

FRIDAY



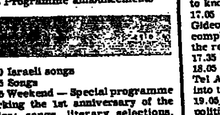
Yehezkel Flumin
Radio 2nd, 23.05

TV

EDUCATIONAL: 16.00 Programme for kindergarteners. 16.30 Everyman's University
CHILDREN'S PROGRAMMES:
16.00 Faster, Higher, Stronger: Sports roundup for youth
18.30 Sabbath eve programme for youth. Bible portion of the week: *Balak*
ARABIC-LANGUAGE programmes: *18.00* News roundup
18.02 Arabic film
19.45 News
20.02 Programme announcements
HEBREW PROGRAMMES
resume at 20.05 with Sabbath eve programme with Rabbi Avidor Hacohen and Elie Maftin. Bible portion of the week: *Balak*
20.30 Weekly news magazine
21.20 I Claudius. Part five of a thirteen-part BBC series based on Robert Graves' 1934 novel which presents a view of Rome as seen by the Emperor Claudius, scion of the family who turned the Roman empire into a family business. With Derek Jacobi, Sian Phillips, Margaret Tyzack
22.10 Concert: Haydn: Concerto No.2 in D Major for Cello and Orchestra (Rostropovich, St. Martin's Academy).
22.45 Thriller — Serpico, the story of Frank Serpico, a detective in the N.Y. Police who waged a one-man war against police corruption. Part VI: Danger Zone. With David Birney
23.35 News
JORDAN TV 8
(unofficial: Shows with Asterisks are also on JTV 8:
14.45* Soccer. 18.30* Gunsmoke. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 All About Jordan. 21.00 Bestsellers: Captains and the Kings. 22.00 News in English. 22.15* Kojak.

RADIO

7.07 Morning Concert—J.C. Bach: Sinfonia Concertante in C Major for Oboe, Violin, Cello and Orchestra; Clara Schumann: Piano Trio in G Minor (Beaux Arts); Chopin: Les Sylphydes, Ballet; Beethoven: Sonata No. 27 in E Minor Op. 90 (Barenboim); Mozart: Quartet No. 18 in A Minor, K. 464 (Guarneri); Gershwin: Variations on Summertime (Previn, Mann); Symphony No. 5 in D Minor, Op. 47 (Shostakovich, Leningrad Philharmonic)
12.00 Light classical music
12.05 "Shabbat Shalom" — discussion, readings from the portion of the week (*Balak*), talk by Chief Rabbi Ovadia Yosef
12.45 (Stereo): Beethoven: Symphony No. 9 in D Minor, Op. 125
13.05 Literary party — Ya'acov Shavit: historian and writer, talks to Ya'acov Shabtai about his book, "Memoirs"; Yoram Bronowski reads letters from the 18th century; Selections from Pinhas Ylsor's poetry
20.45 (Stereo): "Contrasts" with the Israel String Quartet and Simon Shahin, oud—Variations on the song, Or Chavatsalot; Partos: Psalms; Shahin: Fantasy on the Maqam of the "Psalms"; Brahms: String Quartet in C Minor
23.00 (Stereo): Mozart: Clarinet Quintet in A Major, K. 581; Lutoslawski: Cello Concerto (Rostropovich)
23.55 Programme announcements



12.30 Israeli songs
13.05 Songs
14.05 Weekend — Special programme marking the 1st anniversary of the series: songs, literary selections, classical music, reports on the theatre and the cinema
16.10 Songs and readings for *Shabbat*
17.00 Shem, Ham and Japhet — programme on different minority groups in Israel
18.05 Close to My Heart — Dr. Yisrael Ashkenazi, head of the Department of Genetics at Tel Aviv University, talks about communication with children through music
19.00 Gideon Lev-Ari's weekly column, including the Interview of the Week
20.05 Prayer and song
20.30 Yiddish songs
21.05 Israeli songs
22.05 Jazz hour
23.05 Beer and Good Cheer — songs, light and heavy talk with Ya'acov Agmon. Guests include Yehezkel Flumin, M.K.; Dov Peleg, head of the economics section of the Kibbutz Artzi; Yoela Har-Shefi, journalist; Ephraim and Esther Shamir, Susie Miller



9.05 Songs
12.05 On drivers and traffic: reports from police positions, features on transportation, quizzes, information on tours of the country
14.30 Golden oldies
16.05 Between the Lines — weekly magazine on journalism in Israel
16.50 Sabbath eve programme
17.05 On to Zion — series on immigration to Israel: 1777-1814
17.57 Programme announcements
18.05 Weekly news magazine
18.05 "The Music Man" — Profile of composer Stephen Sondheim (repeat)
20.55 The short Hassidic story with Rabbi Shmuel Hacohen Avidor
21.05 Songs
20.55 The short Hassidic story with star Mickey Berkowitz
23.05 Dance records with Alex Anaky

SATURDAY



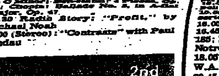
Amos Oz
TV, 20.00

TV

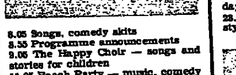
ARABIC-LANGUAGE programmes:
18.00 News roundup.
18.02 Cartoons
18.30 Inventions and Innovations
18.45 Evening of song
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with Discussion on the motivation and origins of Herzl's Zionism. With Amos Oz, Rabbi Yehuda Amital, Amos Elon, Hanan Porat
20.30 Mabat newsreel
21.00 Mabat sport
22.00 Thriller — Mind for Murder
23.10 News
JORDAN TV
(unofficial): 18.15* Arabic programme for youth. 19.00* When Things Were Rotten. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 Bless This House. 21.00 Entertainment. 22.00 News in English. 22.15* Movie of the Week

RADIO

7.11 Light Classical Music
8.05 (Stereo): Bach Brandenburg Concerto No. 5; Hummel: Concerto in G Major for Mandoline; Faure: Pelles et Melisande Suite (Munch)
9.05 World of Science: Dr. Ginton Shelef and Dr. Yaacov Dagan talk about new instruments for measuring blood pressure
9.30 (Stereo): Jerusalem Symphony Orchestra — Purcell: Excerpts from The Storm (Lukas Foss); Haim Alexander Squares (Jerome Barry, Mendi Rodan); Dvorak: Serenade for Wind Instruments (Nahum Seidel); Tchaikovsky: Capriccio Italian (Sidney Harth); Brahms: Hungarian Dances Nos. 5 & 6 (Josep Conta)
11.00 Radio drama: "Vanity Fair," by William Thackeray
12.05 Music Quiz
13.45 Open Microphone — arts magazine
15.00 Youth Music — Classical and Pop Music
16.05 (Stereo): Radio Holland Recordings — J.C. Bach: The Spear of Scipio Overture; Weber: Piano Concerto No. 1 in C Major; Gliere: Concerto for Coloratura Soprano and Orchestra; Wolff-Ferrari: Venetian Suite; Pergolesi: Concerto No. 8 for Strings; Stravinsky: Pulcinella: Ballet Music
18.05 "Which one do you prefer?" — Ilana Rovina and Yehuda Amichai
19.05 (Stereo): "Contrasts" with Paul Landau



8.55 Sights in Israel with Azaria Alon
10.05 Weekly news magazine
11.05 Entertainment with the "Chocolate, Manhe and Mastik" trio
12.05 Unwed Mothers — a Rabbi, Knesset members, and unwed mothers talk about different aspects in raising a child out of wedlock
13.05 Israeli songs
13.45 Announcements on entertainment and the arts
15.05 An hour with writer Pinhas Sadeh
16.10 Everything you always wanted to know about pop music
17.05 Matter Receiving Attention — Gideon Lev-Ari takes up some public complaints and sees them through the red tape
17.35 Israeli songs
18.05 Basketball Game — Maccabi Tel Aviv and Maccabi Yafo compete into the Interioto games
19.05 Middle East crossroads — political commentary
20.05 Continuation of the Basketball Game
21.05 Weekly news magazine (repeat)
21.47 Bible Reading: Psalms 135, 136
22.05 Shmuel Almog's talk show
23.05 Weekend — classical music, songs, literary selections, reports on the theatre and the cinema



8.05 Songs, comedy skits
8.55 Programme announcements
9.05 The Happy Choir — songs and stories for children
11.05 Beach Party — music, comedy skits, weather and traffic reports
12.05 Personal Questions — Ya'acov Agmon interviews Dr. Leon Shelef, head of the Department of Criminology at Tel Aviv University
14.05 Record of the Week — Listeners choose the album of their choice
15.05 Golden oldies
16.30 Another Place — A look at the problems facing members of Moshav Dover, a settlement on the Lebanese border.
17.05 Noam Sheriff talks about music
18.05 A Man for all Seasons — Hava Rogen, a high-school student, gives her views on the Likud, education and sex
18.57 Programme announcements
19.05 "From her to him" with Dori Ben-Ze'ev
20.07 Selections from past radio programmes
21.05 On Jewish tradition
21.45 Intermezzo
22.05 Progressive music
00.05 Night birds — songs, chat with Sara Doron

NEWS COMMENTARY
Second Programme: Following the news at 7 a.m. 1 p.m. and 7 p.m.
Army Radio: Following the 8 a.m. and 5 p.m. news and at 11.40 p.m.

SUNDAY



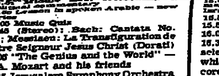
George Singer
Radio 1st, 20.45

TV

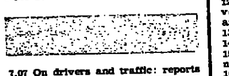
EDUCATIONAL: 16.00 Handiwork. 16.15 Art: A look at the Rodin exhibit. 16.30 English. 16.45 Geography. 17.00 Firemen's Station: A 13-part series on different fire-fighting techniques
CHILDREN'S PROGRAMMES:
17.30 Telepele
18.00 Cartoon: The Paddington Bear
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 The Flying Carpet: A visit to Egypt
19.00 Documentary — Warning, Earthquake!
19.30 News and weekly magazine
HEBREW PROGRAMMES
resume at 20.00 with Youth Magazine
20.30 All in the Family: Archie's Operation
21.00 Mabat newsreel
21.30 Second Look: programme of news background and analysis
22.00 Charlie's Angels. The Vegas Connection., With Kate Jackson, Farrah Fawcett Majors and Jaclyn Smith
22.50 Behind the Headlines: Thrice weekly magazine including interviews with personalities in the news, and discussion and comparison of news coverage in different media. Moderated by Yaron London
23.30 News
JORDAN TV
(unofficial): 18.30* The Waltons 19.30 News in Hebrew. 20.00 News in Arabic. 20.30 The Squirrels (British comedy). 21.10 Documentary. 22.00 News in English. 22.15 Bronk

RADIO

7.07 Morning concert — Purcell: Music to Abdelazer (Marriner); Handel: Concerto for Harp in D-flat Major (Lilly Laskine); Rameau: Excerpts from the Ballet, The Feasts of Hebe
8.10 Beethoven: Symphony No. 2 in D Major, Op. 36 (Kubelik); Mozart: Symphonie Concertante for Violin and Viola (Suk, Skampa); Schumann: Andante and Variations (Vladimir Ashkenazi, Malcolm Frager); Ravel: Valses Nobles et Sentimentales (Cluytens)
10.05 Programme announcements
11.05 Notes on a new book
12.05 (Stereo): The Vyvat Trio — Schumann: Trio No. 2, in F Major. Op. 80; Smetana: Trio in G Minor, Op. 15
13.05 Notes on a new book
13.45 (Stereo): Bach: Cantata No. 185; Messiaen: La Transfiguration de Notre Seigneur Jesus Christ (Dorati)
15.05 "The Genius and the World" — W.A. Mozart and his friends
20.45 Jerusalem Symphony Orchestra — Menahem Avidom: Suite on the name of Bach (Shmuel Friedman); Vardina Shlonsky: Piano Concerto (Sara Fuxon-Hayman, Shmuel Sysser); Ben-Haim: Fanfare to Israel (George Singer)
21.30 Reflections on the portion of the week
21.50 Lesson in Halacha
22.05 (Stereo): Israel Philharmonic Orchestra., Lukas Foss conducting, with Ruth Menze, piano — Leonard Bernstein: Two Meditations from Mass: Symphony No. 2; West Side Story: Symphonic Dances; On the Waterfront: Symphonic Suite
23.55 Programme announcements



12.30 Israeli songs
13.05 Songs
15.05 Stage and Screen — songs from musicals
17.10 Sabbath melodies
18.05 Folk songs
18.43 Sports commentary
19.00 People and events in the news
19.47 Bible Reading: Psalms 137, 138
20.05 Golden Watch club — programme on old age and retirement
21.05 Jazz corner — recordings of Ben Oakland
22.05 At the Beginning — The early days of Ha'aretz newspaper
23.05 Public Opinion — Hyde Park-style debate



7.07 On drivers and traffic: reports from police positions, features on transportation, quizzes, information on tours of the country
12.05 Songs
12.45 Fifteen Minutes — a brief survey of current events in Israel and around the world
13.05 Hebrew songs
14.05 Weekly sports magazine
15.30 Needle in a record stack — new record acquisitions
16.55 David Kochav's economic corner
18.05 Personal File — Pinhas Eidan interviews Aluf Mishne Amram, an officer in the Armoured Corps
18.57 Programme announcements
19.05 Hit parade
20.05 Weekly Concert — Mozart: Concerto No. 1 for Violin in B-flat Major (Zukerman, English Chamber Ensemble); Mahler: Adagio from Symphony No. 5 in C-sharp Minor (Bernstein, N.Y. Symphony Orchestra)
21.07 Songs for everyone
22.05 Family Album — Programme on The Feinberg, a family of pioneer settlers in Eretz Yisrael
23.05 Yitzhak Shauli's talk show
00.05 Night birds — songs, chat with Edna Shavit

MONDAY



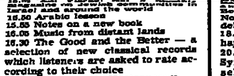
Yonatan Netanyahu
Army, 21.05

TV

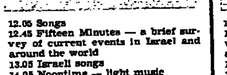
EDUCATIONAL: 16.00 Programme for kindergarteners. 16.30 The Dinosaur Era. 16.45 Everyman's University
CHILDREN'S PROGRAMMES:
17.30 Ballet Shoes — a six part series based on the book by Noel Streatfield (part II)
18.00 Quiet! We're on the Air
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Sports
19.15 Projector
19.27 Programme announcements
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with Morasha: Rabbi Simha Kook answers questions on Halacha and Jewish thought.
20.30 Another Hit Tune: Popular songs with Ruhama Raz, Zvika Pik, Nira Gal, Uzi Fox, Irit Dojan, Ran Eliran, Hava Alberstein and Dani Litani
21.00 Mabat newsreel
21.30 You Were There: The Uganda scheme, 1930: The first in a series of re-enactments of confrontations in Jewish history. With Amos Elion, Ya'acov Tsur, Dr. Gabi Shefer, Yigal Eilam
22.45 Concert — Bernstein: Symphony No.3, "Kaddish" (Israel Philharmonic Orchestra; Michael Wager, speaker; Florence Quivar, mezzo-soprano; Menahem Breuer, violin; the Rinat National Choir; the Rubin Academy Choir, Jerusalem; the Sharonit Children's Choir)
23.30 News
JORDAN TV
(unofficial): 18.30* Walt Disney. 19.30 News in Arabic. 20.30 Mr. Deeds Goes to Town. 21.10 Doc Elliot. 22.00 News in English. 22.15 Kingston

RADIO

7.07 Locke: Suit for Brass; Vivaldi: Concerto for 2 Oboes and 2 Clarinets; Sweelinck: Piece for Harpsichord; Gluck: Dance of the Good Spirits from Orfeo; Mozart: Divertimento in D Major, K. 136; Beethoven: Leonore No. 3: Overture; Saint-Saens: Variations on a Theme by Beethoven for Two Pianos (Eden, Tamir); Martinu: Sonata No. 1 for Flute (Galway, Berkovich); Liszt: Wanderer Fantasy (Alfred Brendel); Chausson: Symphony Op. 20
11.00 Radio story
12.05 (Stereo): Rose Porat, violin
13.05 Notes on a new book
15.55 Notes on a new book
16.00 Music from distant lands
16.30 The Good and the Better — a selection of new classical records which listeners are asked to rate according to their choice
18.05 "Artists of Yesteryear" — Marcel Moyse, flute
20.45 (Stereo): Radio Baden-Baden — with Ulf Hoelscher, violin: Maria Bergmann, piano — Bartok: Sonata for Violin Solo: Schumann: Sonata in C Minor for Violin and Piano, Op. 121
22.05 Literary party
23.00 Radio drama
23.55 Programme announcements



12.30 Israeli songs
13.05 Songs
15.05 Light classical music
16.10 Jazz corner — recordings of George Benson, Cleo Lane, Bud Shank, French Market Jazz Band Count Basie
17.54 Road safety
18.05 Economics and Business
18.43 Sports commentary
19.00 People and events in the news
19.47 Bible Reading: Psalms 139, 140
20.05 Gideon Lev-Ari's weekly column, including the Interview of the Week (repeat)
21.05 Light music for wind ensemble
21.55 On Jews and Judaism
22.05 About and Beyond — discussion
23.05 Night games with Shmuel Shai and Ze'ev Aner



12.05 Songs
12.45 Fifteen Minutes — a brief survey of current events in Israel and around the world
13.05 Israeli songs
14.05 Noontime — light music
15.45 Information — programme announcements
16.05 Bi-weekly magazine for youth: music, interviews and discussions on topics of current interest
18.05 Magazine on science at the service of man
18.35 *Shiru* — chapter 38 of the book by S.Y. Agnon
18.57 Programme announcements
19.05 Programme on Zahal's camel patrol
20.05 The history of rock music
20.55 "Headline" — international news with Yosef Lapid
21.05 Special tribute to the late Sgan-Aluf Yonatan Netanyahu, on the first anniversary of his death
22.05 Classical music
00.05 Night birds — songs, chat with Illy Gorlitski

VOICE OF PEACE
1340 kiloHertz
Popular music 24 hours a day except:
8.00-7.30 p.m. peace music
7.30-9.30 p.m. classical music

THIRD PROGRAMME
Light music from 6.00 a.m. to 12 p.m. daily, with an interruption for the news.

TUESDAY



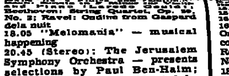
Telly Savalas
T.V., 22.10

TV

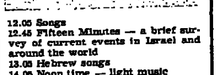
EDUCATIONAL: 16.00 Kidnapped — animated film based on the book by Robert Louis Stevenson. 17.00 A Boy Named Fish: A new series based on the book by Allison Morgan (part I)
CHILDREN'S PROGRAMMES:
17.30 Telepele
17.50 Chess Lesson
18.00 Circus
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Special regards from the Safari in Ramat Gan
19.00 Family magazine
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with That's My Secret. Quiz programme with Uri Zohar, Moshe Rum, Idit Ne'eman, Eli Tavor
20.30 Holbotek
21.00 Mabat newsreel
21.30 Theatre songs: Selections from Bertold Brecht's plays
22.10 Kojak: Dead Again
23.00 Behind the Headlines
23.50 News
JORDAN TV
(unofficial): 18.15* Cartoon. 18.25 Swiss Family Robinson. 19.30 News in Hebrew. 20.00 News in Arabic. 20.30 Phyllis. 21.10 Rich Man, Poor Man. 22.00 News in English. 22.15* Gibbsville

RADIO

7.07 Morning concert — Golombek: Symphony No. 3 in C Major; Telemann: Quartet No. 2 in D Major; Dittersdorf: Harp Concerto in A Major (Helga Storck); Mozart: Divertimento, K. 138; Haydn: Concerto No. 1 in C Major for Organ (Power-Biggs); Beethoven: Horn Sonata, Op. 17; Dvorak: Symphony No. 2 in B-flat Major, Op. 4
10.05 Programme announcements
11.00 Radio drama
12.05 (Stereo): Recital — Boaz Hilman, piano — Works by Bach, Ben-Haim, Chopin
13.00 Saint-Saens: Heroic March; Handel: Ho Perduto (Luica Popp); Chopin: Valse; Ponchielli: O Momenti (Tito Ruffo); Verdi-Liszt: I Lombardi (Claudio Arrau); Doppler: Pastoral Fantasy (Galway); Ravel: Tzigane (Itzhak Perlman); Respighi: De profundis clamavi ad te Domine (Di Stefano)
18.05 Golden Watch Club — programme on old age and retirement
18.57 Programme announcements
19.05 Beethoven: Quartet Op. 59, No. 2; Ravel: Quatre from Gaspard de la nuit
19.05 "Melomania" — musical happening
20.45 (Stereo): The Jerusalem Symphony Orchestra — presents selections by Paul Ben-Haim; Chorale by Bach (orchestrated by Ben-Haim, conducted by Sidney Harth); Cello Concerto (Uri Wiesel, Sidney Harth): Israel Sketches (Elyakum Shapira); Symphony No. 1 (Sidney Harth)
23.10 Amnon Ahi-Naomi talks about developments in the Social Sciences and the Humanities
23.55 Programme announcements



12.30 Israeli songs
13.05 Songs
15.05 "Once Again" — entertainment
16.10 Sephardi songs
17.10 Magazine on the cinema
18.05 Weekly journal on religious life
18.43 Sports commentary
19.00 People and events in the news
19.47 Bible Reading: Psalms 141, 142
20.05 Unwed Mothers — A psychiatrist, doctor, Knesset members and unwed mothers talk about different aspects of raising a child out of wedlock (repeat)
21.05 Sephardi songs
22.05 The Apple and the Tree — discussion of problems between parents and children. Listeners can call 03-266225 to ask questions of a psychologist in the studio

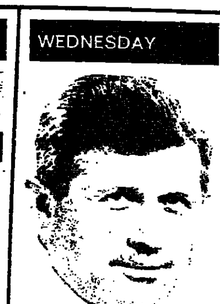


12.05 Songs
12.45 Fifteen Minutes — a brief survey of current events in Israel and around the world
13.05 Hebrew songs
14.05 Noon time — light music
16.05 Entertainment with Yehoram Gaon and the Zahal Band
18.05 Army songs
18.57 Programme announcements
19.05 Hike in Israel — Aharon Bir, a veteran hiker in Israel, tells of his exploits
19.55 Dr. Michael Keren talks about "technology and society"
20.05 "Good Evening" with Edna Pe'er
20.55 Lesson in spoken Arabic
21.05 Songs for everyone
22.05 Tonight — discussions, interviews, music
00.05 Night birds — songs, chat with Uri Zohar

VOICE OF AMERICA
NEWS SHOWS

1239 kiloHertz:
5-6 and 8-8.30 a.m. — Daily breakfast show with news, popular music and interviews.
11-12 p.m. — News, analysis and topical reports.
791 kiloHertz:
6-8.30 a.m. — Daily breakfast show, as above.
9-10 p.m. — VOA magazine, with Americana, science and cultural news, roundup of news.

WEDNESDAY



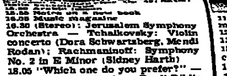
Pessah Gruper
Army, 19.05

TV

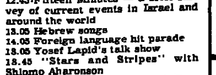
EDUCATIONAL: 16.00 Programme for kindergarteners. 16.25 English. 16.45 Everyman's University
CHILDREN'S PROGRAMMES:
17.30 Service broadcast
17.35 The World of Walt Disney
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Bi-weekly magazine on culture and entertainment
19.00 Know Israel
19.27 Programme announcements
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with The Brothers: Continuation of the series by Eric Pace and N.J. Crisp tracing the family history of the London transport firm of Hammond
21.00 Mabat Newsreel
21.30 Moked
22.00 King Kong. Merian Cooper's and Ernest B. Schoedsack's film of 1933 starring Fay Wray, Bruce Cabot, Robert Armstrong, James Flavin, Victor Long, Frank Reicher. Classic version of beauty-and-beast theme — not to be missed!
23.35 News
JORDAN TV
(unofficial): 18.00* Jabber Jaw. 18.30 Documentary. 19.00* The Moppet Show. 19.30 News in Hebrew. 20.00 News in Arabic. 20.30 Partridge Family. 21.00 Science Report. 21.30 Duchess of Duke Street. 22.00 News in English. 22.15 Joe Forrester

RADIO

7.07 Morning concert — Dvarjonas: Theme and Variations for Bassoon and Piano (Dimitri, Shoshana Rudiakov); Swedish Marching Tunes from the 18th Century; Delibes: La Source: Ballet Suite; Mozart: Variations on a French Song (Henryk Szeryng, Ingrid Haiber); De Falla: Nights in the Gardens of Spain (Alicia De Larrocha, Sergiu Commissiona); Brahms: Sextet No. 2 in G Major, Op. 36 (Amadeus); Handel: Concerto for Oboe, Violin and Strings; Mozart: Requiem in D Minor (Part One) (Barenboim)
10.05 Programme announcements
11.00 Radio Story: "Repair," by Eliezer Steinman
12.05 (Stereo): Recital — Frans Magnisper, piano — Calapai: Sonata in C Major, Op. 32; Beethoven: Sonata in C Minor, Op. 111
13.05 Notes on a new book
16.05 (Stereo): Jerusalem Symphony Orchestra — Tchaikovsky: Violin concerto (Dora Schwarzberg, Mendi Rodan); Rachmaninoff: Symphony No. 2 in E Minor (Sidney Harth)
18.05 "Which one do you prefer?" — Noam Sheriff, Shalom Ronli-Riklis and Ze'ev Steinberg discuss different interpretations of Mahler's "Symphony No. 5 in C-sharp Minor"
20.45 (Stereo): Opening Concert of the Tenth *Zimria* from Binyenei Ha'ooma in Jerusalem
21.50 World of Science
23.58 Programme announcements



12.30 Israeli songs
14.05 Songs
15.05 Light classical music
16.05 Magazine on science, technology and medicine
17.10 Manny Pe'er's talk and entertainment show
18.05 Economics and Business
18.43 Sports commentary
19.00 People and events in the news
19.47 Bible Reading: Psalms 143, 144
20.05 "Guest Who?" — Quiz on a figure from Jewish history
21.05 Cantorial music
21.55 On Jews and Judaism
23.05 "Fortune-telling" with Ehud Manor
00.10 Golden oldies



12.05 Songs
12.45-Fifteen Minutes — a brief survey of current events in Israel and around the world
13.05 Hebrew songs
14.05 Foreign language hit parade
18.05 Yossi Lapid's talk show
18.45 "Stars and Stripes" with Shlomo Aharonson
18.57 Programme announcements
19.05 Stef Wertheimer (Shinui), Shulamit Aloni (Ratz) and Pessah Grupper (Likud) answer questions from soldiers
19.53 Dr. Yoram Levy gives his views on subsidies for things enjoyed by the connoisseur, whether it be food or art
20.05 Juke Box — music
21.05 Dramatization of the events leading up to the holding of the First Zionist Congress in Basel
22.05 Lets Talk — Natan Dunevich deals with listeners' complaints
00.05 Night birds — songs, chat with Dori Ben Ze'ev

NEWS BULLETINS
Army Radio: Every hour on the hour. **First Programme:** Every two hours, from 7 a.m. to midnight. 7 p.m. broadcast is in easy Hebrew. **Second Programme:** 8.05 a.m., then every hour on the hour until 1 a.m. **Third Programme:** Hourly, from 8 a.m. to midnight.

EASY HEBREW BROADCASTS
15 minutes of news and features twice daily. First Programme — 11.35 a.m. and 7 p.m.

THURSDAY



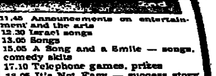
Jonathan Surif:
Radio 1st, 11.30

TV

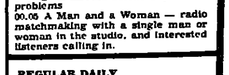
EDUCATIONAL: 16.00 The poetry of Bialik. 16.15 English lesson. 16.35 Ravel's "Bolero." 16.50 History
CHILDREN'S PROGRAMMES:
17.30 Cartoons
18.00 What's Up: people, places and events in the news
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Bi-weekly magazine on culture and entertainment
19.00 I have a Question: A panel answers questions from the audience.
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with Match of the Week
20.30 Programme Trailer
21.00 Mabat newsreel
21.30 Documentary — All the Beginnings: A visit with the Andriolsky's, a musically gifted family from Russia
22.00 Rich Man, Poor Man: Continuation of the series based on the book by Irwin Shaw about the Jordache family from the years 1965-1973. With Peter Strauss, James Carroll, Jordan, Susan Sullivan, Greg Henry, Penny Plyser
22.50 Behind the Headlines
23.50 News
JORDAN TV
(unofficial): 18.15 Cartoon. 18.45 Brady Bunch. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 Get Some In. 21.10 Bionic Woman. 22.00 News in English. 22.15 Crown Court

RADIO

7.07 Morning Concert (no details available)
10.05 Programme announcements
11.00 Radio story: Selections from "Gulliver's Travels," by Jonathan Swift
12.05 (Stereo): Brahms: Clarinet Quintet in B-Minor, Op.115 (Hans Deinzer and Heutling Quartet); Schubert: Der Hirt auf dem Felsen (Elly Ameling, Jorg Demus, H. Deinzer)
13.00 Light classical music
15.05 Literary party (repeat)
15.50 Arabic lesson
15.55 Notes on a new book
16.05 (Stereo): Portrait of a Composer — Klaus Huber
16.45 (Stereo): Carynthian Summer concert with the Lassalle Quartet
Haydn: Quartet in C Major, Op. 33, No. 3; Webern: Six Bagatelles, Op. 9; Beethoven: Quartet in C-Sharp Minor, Op. 131
18.05 Music magazine
18.30 (Stereo): Jerusalem Symphony Orchestra — Tchaikovsky: Symphony No. 2 in E Minor (Sidney Harth)
18.50 Arabic lesson
19.05 Notes on a new book
19.30 Arabic lesson
20.05 Notes on a new book
20.45 (Stereo): Recital — Pinchas Steinberg, piano — Calapai: Sonata in C Major, Op. 32; Beethoven: Sonata in C Minor, Op. 111
22.05 Notes on a new book
23.05 Music Quiz
23.55 Programme announcements



12.05 Songs
12.45 Fifteen Minutes — a brief survey of current events in Israel
13.05 Hebrew songs
14.05 Hebrew hit parade
15.05 "Out of the Ordinary" — The story of Dalia Bilon's successful establishment of an Israeli branch of Dale Carnegie Studios
15.57 Programme announcements
19.05 Magazine on culture and entertainment
20.55 "From the Jewish point of view" with Hanna Zemer
21.05 "Between Father and Son" — A meeting with Aluf Mishne Ya'acov and his son, Segen Yaron, two generations in the Communications Corps
22.05 Songs
23.05 "Encounter by Letter" — A team of psychiatrists and psychologists discuss listeners' personal problems
00.05 A Man and a Woman — radio matchmaking with a single man or woman in the studio, and interested listeners calling in.



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REGULAR DAILY BROADCASTS
First Programme
16.15-10.35: 11.15-11.35 Programmes for Schools.
13.35 Music programme announcements.
14.10 Stories for children.
15.05 A moment for Hebrew grammar.
17.55 Notes on agriculture
00.10 Informal discussion
Second Programme
6.00 Prayer and Mishna reading
8.10 Gymnastics
8.55 Programme announcements
8.59 A moment for Hebrew grammar..
9.10 Popular tunes (until 10.00)
10.05 Here at Home — songs, interviews on topics assumed to be of interest to women
12.05 Productive Pace — for workers and employers
12.30 Hebrew songs
16.45 Today's sports
01.05 A moment of poetry
Army Radio
5.03 Popular music (until 6.55)
5.58 Prayer
6.55 Gymnastics
7.05 Songs and messages from soldiers (until 10.00)
10.05 Popular music (until 12.00)
3.05 Insomnia

ICE-COLD MACCABEE BEER! THAT'S.. ENTERTAINMENT!

WHAT'S ON

Notices are accepted for this column at the rate IL16.20 per line including VAT; publication daily over a period of a month costs IL270.00 per line including VAT. Ads are accepted at offices of The Jerusalem Post and at all recognized advertising agencies.

Jerusalem

Plant a Tree in Israel with Your Own Hands: free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors' Department: Keren Kayemet LeIsrael (Jewish National Fund): in Jerusalem, King George Ave., corner Rehov Koren Kayemet. Tel. 02-32281. In Tel Aviv, 96 Rehov Hayarkon, opp. Dan Hotel. Tel. 03-234445.

CONDUCTED TOURS

Hadassah Tours
Due to Dental School Conference there will be no tours on Sunday, July 3, 1977.
1. Medical Centre at 9.30 a.m., 11.00 a.m., 12.15 p.m. and 3.00 p.m. Last tour on Friday at 12.15 p.m. Kennedy Building. No charge. Buses 19 and 27.
2. Mt. Scopus Hospital: Tours from 8.30 a.m. to 12.30 p.m. No charge, Buses 9 and 28. Tel. 818121.
3. Morning half-day tour of all Hadassah projects, $4 per person towards transportation. By reservation only: Tel. 416388.
Hebrew University, tours in English at 9 and 11 a.m. from Administration Building. Givat Ram Campus, Mount Scopus tours 11.30 a.m. from the Martin Buber Building. Buses 9 and 28. School of Education bus stop. Further details: Tel. 38420.
American Mizrahi Women, Guest Tours — Jerusalem — Tel. 521603, 222646.
American Feylim. Tours of youth projects and Feylim-founded educational institutions. T.j. 02-521433, 9 a.m.-3 p.m.
Emunah-World Religious Zionist Women's Organization, Tourist Centre, 26 Rehov Ben Maimon. Tel. 02-52458, 30820, 811688.
Tourists and Visitors come and see the General Israel Orphans Home for Girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 10-4. Bus No. 6 Kiryat Moshe, Tel. 633391.

MISCELLANEOUS
Jerusalem Biblical Zoo, Schneller Wood, Ramema. Tel. 814832, 7.30 a.m. — 7 p.m.
Jerusalem Hilton and Intercontinental. The only jewellers in Israel with a worldwide guarantee. H. Stern Jewellers. Duty and tax free.

The Jerusalem Opera presents: "L'Amico Fritz" by P. Mascagni. Musical director: Gershon Stern, stage director: Jacobo Kaufmann. 3.7.77, 8.30 p.m., The Jerusalem Khan Theatre. (Opposite Railway Station)

Tel Aviv

CONDUCTED TOURS
American Mizrahi Women. Guest Tours — Tel Aviv — Tel. 220187, 248106.
Emunah — World Religious Zionist Women's Organization: "Kastel," 166 Rehov Ibn Gabirol. Tel. 440316, 788042.
World Wide Tourist Office, 116 Rehov Hayarkon. Tel. 233899, 8 a.m.-2 p.m.
Canadian Hadassah-Wizo Office, 116 Rehov Hayarkon. Tel. 227060, 8 a.m.-2 p.m.
Pioneer Women — Na'amat. Free morning tours, Sunday, Tuesday, Thursday, by appointment. Call Tel. 261111, ext. 290, Tel Aviv.
Magen David Adom in Israel Headquarters — 60 Rehov Gliborei Israel, Tel Aviv. Visitors — Please call 38222 between 8.00 a.m. and 2.00 p.m. to arrange visits to our Central Blood Bank in Jaffa and for information regarding other Magen David Adom installations.
Tel Aviv University escorted tours. For appointment, call Guest Section, 03-422741, 10-12 a.m.
ORT Israel: For visits please contact: ORT Tel Aviv, Tel. 233231, 762291-2; ORT Jerusalem, Tel. 233575; ORT Netanya, Tel. 22922.

MISCELLANEOUS
Tel Aviv Hilton. The only jewellers in Israel with a world-wide guarantee, H. Stern Jewellers. Duty and tax free.

Haifa

Prehistory Museum, Biological Institute and Zoo — Gan Ha'em, Rehov Hatishbi, Tel. 85833. Daily, 8 a.m.-2 p.m., Sat. 9 a.m.-2 p.m.

Rehovot

Weizmann Institute of Science — Conducted tours, Sun. to Fri. at 10.30 a.m., starting from the lobby of the Stone Administration Building.

ART GUIDE

Notices are accepted for this column at the rate IL16.20 per line including VAT; publication every Friday over a period of a month costs IL48.60 per line including VAT. Ads are accepted at offices of The Jerusalem Post and at all recognized advertising agencies.

Jerusalem

MUSEUMS

Israel Museum: Exhibitions: Leisure in America (closed Sat.); Ancient Art (The Norbert Schimmel Collection); Old Master Drawings from the collection of the Duke of Devonshire; Jacques Careilman, "Objets Introuvables;" Children of the World Paint Jerusalem (closed Sat. p.m. & Tue. eve.); Liliane Klopisch, Paintings; Homage to Calder-Documentation of the Jerusalem Stabile; Greek Vases from the Jan Mitchell Collection: Chava Epstein, Stories and Pictures; Our Pupils at work; Mesopotamian Culture (Educational Exhibition.).
Visiting hours: Israel Museum: Sun. Mon., Wed., Thurs. 10 a.m.-5 p.m.; Tue. 4-10 p.m.; Fri. 10 a.m.-2 p.m.; Sat. 10 a.m.-10 p.m. (from 2-10 p.m., only Shrine of the Book, Billy Rose Art Garden, Norbert Schimmel Collection, Old Master Drawings, Jacques Careilman): Shrine of the Book, Billy Rose Art Garden: Sun., Mon., Wed., Thur. 10 a.m.-5 p.m.; Tue. 10 a.m.-10 p.m.; Fri. 10 a.m.-2 p.m.; Sat. 10 a.m.-10 p.m.; Rockefeller Museum: Sun., Mon., Tue., Wed., Thur. 10 a.m.-5 p.m.; Fri. Sat. 10 a.m.-2 p.m.
Library: Sun., Mon., Wed., Thur. 10 a.m.-2 p.m. Tue. 4-8 p.m. Tickets for Sat. and holidays must be purchased in advance at the Museum, Cahana or major Jerusalem hotels; in Tel Aviv at Rococo, Hadran and Kastel.

GALLERIES
Gallerie Vision Nouvelle. Y. and S. Hamiache. Khaiset Hayetzer, original prints by contemporary European artists. Tel. 02-815684, 280081.

Tel Aviv

MUSEUMS
Tel Aviv Museum, 27 Sderot Shaul Hamelech: Drawing Now; Anthony Caro — Table Sculpture 1966-77; Aviva Uri, Drawings. Helena Rubinstein Pavilion: Joseph Koudelka — "Gypsies" (photographs); Dan Reisinger, Design 1967-76. Visiting hours: Sun., Mon., Wed., Thurs., 10 a.m.-5 p.m. (Library 10 a.m.-4 p.m.); Tues., 10 a.m.-1 p.m., 4-10 p.m. (Library 10 a.m.-1 p.m., 4-7 p.m.); Friday, 10 a.m.-2 p.m. (Library 10 a.m.-1 p.m.), Sat. 7-11 p.m.
Ha'aretz Museum Tel Aviv
1) **Museum Centre, Ramat Aviv:** Glass Museum; Kadman Numismatic Museum; Ceramics Museum; Museum of Science and Technology; Museum of Ethnography and Folklore (Judaica); Alphabet Museum; Nochushtan Pavilion — Timna Excavations; Tel Qasile Excavations; Museum Library; Lasky Planetarium (Demonstrations daily, at 9, 10, 11, 12 a.m., Tuesdays also at 7.15 p.m., Sat. at 10.30, 11.30 a.m. and 12.30 noon.
2) Museum of Antiquities of Tel Aviv-Yafo (10 Rehov Mifratz Shlomo, Yafo).
3) Museum of the History of Tel Aviv-Yafo (27 Rehov Bialik).
4) **The Israel Theatre Museum** (Rehov Meichelt).
All Museums open: Sun.-Thurs. 9 a.m.-2 p.m. (Except Museum of History of Tel Aviv till 3 p.m.), Fri. 9 a.m.-1 p.m., Sat. 10 a.m.-2 p.m. On Saturdays admission free except Planetarium. **The Israel Theatre Museum:** Sun.-Thurs. 9 a.m.-2 p.m. Library: Sun.-Thurs. 9 a.m.-3 p.m., Fri. 9 a.m.-1 p.m.

GALLERIES
Children of Israel Art, 32 Rehov Hayarkon. Tel. 54687. Young Israelis, originals, unique, reasonable. Sun.-Thur., 1-5 p.m.

Netanya

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1.7, 3.00 p.m.: Blonde Venus — Josef von Sternberg
2.7, 7.30 p.m.: Shanghai Express — Josef von Sternberg
3.30 p.m.: The Servant — Joseph Losey
3.7, 7.00 p.m.: La dolce vita — Federico Fellini
3.30 p.m.: Tristana — Luis Bunuel
4.7, 7.00 p.m.: The Docks of New York — Josef von Sternberg
3.30 p.m.: Une femme est une femme — Jean-Luc Godard
6.7, 4.30 p.m.: Four Winds Island. A Children's Film
7.00 p.m.: The Shanghai Gesture — Josef von Sternberg
3.30 p.m.: Der Blaue Engel — Josef von Sternberg

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A very rich meal

BILL OF FARE

EILAT probably has more good restaurants per head than any other town in Israel. Most are fairly reasonable, at least in comparison with the rest of the country, but a few have established a solid reputation as gyp joints.

In an attempt to avoid the latter, we consulted some locals who, in the generous manner typical of Eilatis, immediately invited us to their favourite restaurant, La Coquille, on the road to the port.

The restaurant, on the upper floor of a building occupied by fishermen, is pleasant and intimate, with the mandatory fishnet decoration. The manager, a young man by the name of Michel, brought an extensive menu, but recommended a number of items not listed.

We decided to split a number of the first courses between us, and worry about a main course later. This was lucky, as the first courses were as much as we could handle.

To drink, we chose the Sauvignon of Lamarteff, a wine which it has been my misfortune not to try earlier. It was so light and crisp that four of us managed to polish off three bottles.

AS FOR the food, we began with a rather original version of egg-roll, combining the best of Chinese, French and perhaps North African cuisine. Filled with a mixture of seafood and vegetables, crisply-fried pancakes were covered with a bechamel sauce to which just enough tomato paste had been added.

This was followed by a dish of calamari (squid, to the uninitiated) in a sauce of butter and garlic. Absolutely superb. Close behind it came a dish of shrimps in their shells in an orange sauce. Here the cook did not fall into the trap of making the sauce sweet, simply because it incorporated fruit. The gently bitter tang of the oranges was very welcome. Michel urged us to use our fingers with this dish and provided finger-bowls for the occasion.

I was a little less happy with the dish that followed, shrimps in cream with raisins, almonds and mushrooms. The melange was too much, and too rich for my palate. Perhaps by that time I was just satiated.

To bridge our way to the dessert, we ordered a salad, crisp lettuce with a good, sharp garlic dressing.

I ended my meal with a slice of home-made ice cream tart, which came covered with Grand Marnier. My more Spartan companion chose the lemon mousse, which was less spectacular in appearance, but probably a more sensible finale to a very rich meal. The coffee was impeccable.

The bill, for four, came to IL520, or IL260 per couple.□ *H.L.S.*

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Israel Theatres

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Mon., July 4, Tel Aviv
THE TAMING OF THE SHREW
Tomorrow, July 2, Jerusalem
Sunday, July 3, Jerusalem
OTHERWISE ENGAGED
Mon., July 11, Jerusalem
EQUUS
July 13, Tel Aviv

Habima
GOOD WOMAN OF SETZUAN
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THE MILKY WAY
Tomorrow, July 2; Sun., July 3 The Comedy
SATURDAY, SUNDAY, MONDAY
Sun., July 3; Mon., July 4 GROUND WATER
Tues., July 5; Wed., July 6

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MARATHON
Sunday, July 3, Beer-Sheva
LA BAYE
Monday, July 4, Beer-Sheva
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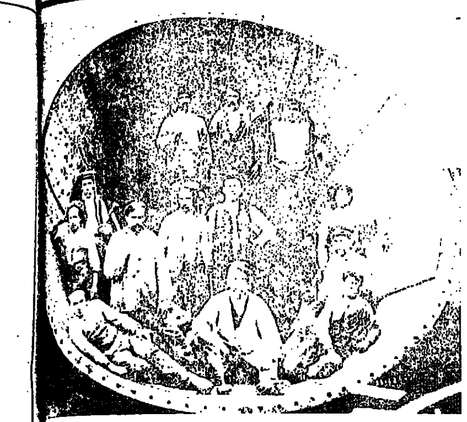
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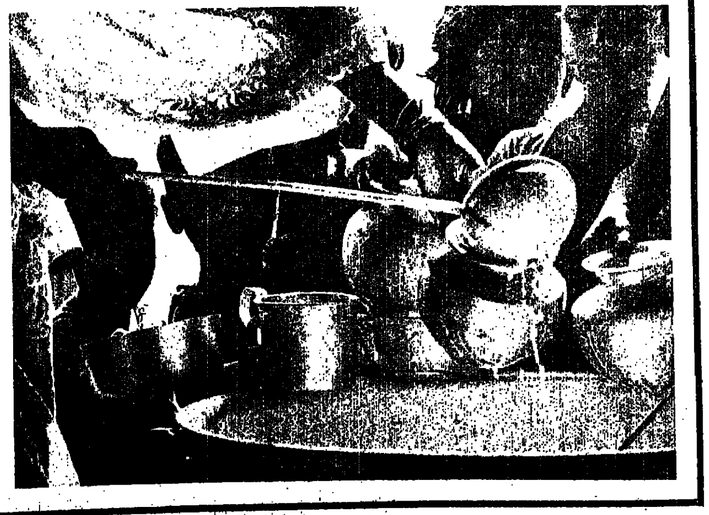
...n Edouard and Auguste de Jongh: 1898, Russian workers.





...ure left) Hans Staub: 1944, German refugees. (Right) Fred Boissonnas: 1899, Summer afternoon. (Below left) Duby-Müller: 1910, The painter as drummer. (Right) Wyss: 1972, Bangladesh.





هكذا من الأصل

MAKE-UP FOR INFRASTRUCTURE



Helga Dudman

"EVERYTHING in going to be more silky smooth, radiantly glowing, and lovelier to the touch," said M.K. Pirsumai, newly designated Minister of the newly created Ministry of Infra & Structure at a press conference yesterday.

Mr. Pirsumai comes to his new responsibility after over a decade as director of the Israeli branch of a world-famous cosmetics firm. The American-based multi-product line ranges from lipstick to deodorants, hair conditioners (with protein and good for "troubled hair") to mascara.

The new Minister has never personally "met a payroll"; this is done by the home office, with its commitment to providing Israel with bulk shipments of glop and goo, which after packaging here, are often cutely transhipped to other nearby markets. But Mr. Pirsumai has met a great many photographers' models, and that is much more fun than meeting payrolls.

After light refreshments of lotions, tonics and unguents consumed in a new spirit of creative optimism, the Minister noted that he was "very pleased to represent the brighter, smoother, yet more hard-nosed business types in the new government." His firm, he revealed, in fact produced a unique product designed specifically to harden the nose while reducing its shine and flaring the nostrils, this in addition to 3,873 other beauty aids in 453 fashionable shades.

In the crucial year of 1967, he recalled, the "Unforgettable Face" campaign, so brilliantly mounted by his firm, required "no less than 23 of our products. And you can just check that in your back issues."

ALTHOUGH his party's ranks were crowded with talented tycoons from heavy industry and essential conglomerates all eager to serve in the new government at great personal sacrifice, the new Minister was proud that he had been selected for Infra & Structure. (Components of the new Ministry were formerly scattered among the Ministries of Development, Pure Research for Visiting Professors, and Mis-Siting of Atomic Stations.)

"Yes, I admit I come from a gentler, a — let's admit it — sexier sector. But my life has not been all fun and games. No, it's management technology all the way. Take shelf life. Or inventory control. Take the question of basic foundations, which so concerns us all. Now, foundations must not streak, must look satiny fresh even at the end of a heavy day or night, and yet must let the pores breathe."

Every Beauty Queen he had ever met, including his wife, had pleaded with him to work for a freer, more healthily competitive economy, the Minister asserted. "It's what we called 'The Natural Look' way back in 1963. Just check that in your back files."

His position on research for harnessing the sun's energy was clear.

"Don't forget, we were pioneers in bringing bronzy sun-tan lotions from abroad, thus harnessing the sun's energy for a rich, gorgeous tan."

Mr. Pirsumai was himself instrumental in introducing "cosmetics for men" several years ago, in an attempt to liberate the Israeli male from the grey pall of socialist bureaucracy. His firm's products at that time included male talc, male cologne, and something "to add suntan to the pale male face." Successful image-making, so essential in this field, was brilliantly handled by Moshe Dayan, the well-known PR figure who, however, chose to go over to the competition.

QUESTIONED by an untrustworthy, pimply, irreverent leftist reporter about the profitability of his firm during 15 years of stifling economic horror created by the former corrupt government, the Minister replied bravely, handsomely, and morally, "Well, we've made piles and piles of money. That's true and I wouldn't deny it. I can only explain it by the G-d-given talent of the Jewish woman of valour for picking the expensive products with the foreign names, and not the cheaper local ones. Bless her."

He stressed that he had severed all connections with his former firm, "though I shall always treasure the lessons learned there, which prepared me so well and led so logically to my present assignment." But he could reveal a new line soon to be test-marketed, developed "by way of a spiritual coalition with some of my new colleagues." (Laughter, and requests for more ice-cooled lotions and tonics.)

To be called "Ortho-Glow," this new line was designed to meet the special requirements of girls unable to serve in the army because of their higher moral standards. It would include elbow-cream, "to soften that little point peeping below the sleeve," as well as a modest fragrance "with just the tiniest whiff of musk-ox," described as "ethical, yet with an unaffable bouquet."

Just because these girls cannot in all conscience serve in the army, "there is no reason why they can't put cream on their noses like everybody else. But it must be specially packaged, because these girls are special. And we just wanted to contribute, in our small way, to family purity."

THE NEW MINISTER also promised to deal with the problem of economic dependence on America.

"Up to now they've been shipping us the stuff from New York in big vats absolutely awash with nutrients, emollients and sophisticated emulsifiers. Then, here in our scientific white-coated factory, we slosh them around and pour them into bottles. It is very difficult because the bottle-tops are so narrow."

To offset this dependence, the Minister promised to press at the highest level for shipments in smaller vats, "and for the technological expansion of the bottle-tops."

Known for his right-wing views on the areas, the Minister noted that "trouble-spots may include oily areas under the eyes and around the nose, often combined with dry areas at the forehead. And vice versa." However, a saturated pad stroked upward from the throat in well-informed circles provides a protective Ph barrier.

The Minister then passed out for the last time handsome free samples "for the wives — or the girl friends." (Laughter, sprinkled with indignation at this slight on the purity of the Jewish family.) Then off he went to Infra & Structure.□

A happy accident

Ephraim Kishon

IT WAS A street-corner accident, and I saw it happen. A little Fiat swerved to avoid an old lady, hit a parked pickup truck and shot halfway up the bonnet, on its way to the roof. It looked real freaky. The Fiat driver stayed where he was, his head on the wheel and his tongue lolling out of his mouth. It looked like he didn't feel well.

The two-car pyramid soon attracted a crowd. One young fellow (res.) kept his head and made straight for the nearest phone-booth. A few minutes later, he came back to report:

"Informed them," he said. "They're coming. The cameraman says not to touch anything."

"Nuts," observed a bystander. "It won't get on *Mabat*. Got to process the film and all. They'll never make it."

"Yes they will."

A televisionary glint appeared in the crowd's eyes. "Our reporter," Haim Yavin would say, "talked to eyewitnesses on the spot." Gee! Maybe they'd turn up with several cameras. Maybe with a whole team. Maybe even with Micha Limor. It'd make a smashing publicity short for the Transport Ministry too. A Service Broadcast. And then they'd put it on every blessed night of the week. Wow!

"Hey, stick around, buddy, you'll be on television."

The driver up there was starting to moan. Hell, that's all we needed — he'd recover consciousness and louse up the whole thing. The cop was a nuisance too, with his stand-back-everybody, stand-back.

"Ya Kojak," they told him. "You'd like to get on *Mabat* all by yourself, huh?"

The man from the nearby hardware store suggested pushing the little Fiat up a bit higher so it'd look more dramatic like.

"Leave it," I told him. "It's fine as it is."

SO THEN they discovered I was from television — they'd seen me on Topol's *This is Your Life* — and they got all excited.

"What's keeping you people?" one housewife asked crossly. "Go and give Topol a ring, he should send them already."

Someone else complained about the quality of our pop-songs: "You should take Italian singers, man, they're the real thing."

The old lady who had nearly been run over asked why had I cancelled the reduced licence fee for oldsters. "Tsk tsk," she said. "It's not nice of you." One pensioner was tugging at my sleeve: he had these lines running all up and down his screen. Couldn't I do something about them?

The crowd, it seemed, wasn't at all happy with the way I was running TV House, but they didn't dare say too much because they all wanted to get into the picture with the Fiat. The driver up there was moaning again.

"Yippee!" the pensioner cried suddenly. "They're coming!"

"Stupid," said the crowd. "That's just the ambulance."

It was a bad moment. If they took the body there'd be nothing left to shoot, right?

"Please," people begged the ambulance crew, "don't take him away yet. They ought to be here any minute."

The crew saw the point, except for one stretcher-bearer who glanced a bit anxiously at the driver and said: "Maybe he needs a blood transfusion or something?"

"Na," said the crowd. "Not him. We saw him move. And anyhow, we bet he'd like to get on *Mabat* himself."

A few youngsters began scrambling on to the pickup, Starsky and Hutch style, so as to be in position to wave, grin, and blow gum bubbles when the time came.

The driver stirred again: "Water." he groaned. "Water, please..."

"We'll get you a whole bucket, chum, just don't move now."

AHHHH! A taxi pulled up at the corner and let out one sleepy-looking guy with a camera, and some kid with a mike.

"What's up?"

But the crowd was struck speechless. For many, it was their first encounter with TV in the flesh, so to speak. One old man mumbled a blessing. And you suddenly understood why they'd merged Transport with Communications.

The old lady recovered first:

"He nearly ran me over," she announced shrilly. "Nearly ran me over, he did."

She was soon swept aside. A samurai in a T-shirt took over the stage:

"Me, I saw it," he declared. "This pickup, it was zipping along like crazy..."

The guy turned his camera on and started immortalizing. The crowd grumbled how it wasn't fair, the samurai hadn't been there at all, he'd turned up after the ambulance, and now watch him stealing the show. Pah! I felt disgusted too. Why didn't they take me?

"I'm a driver myself," the samurai was saying right bang into the eye of the camera. "A Ferrari I used to have. For the race-course. But then my sister, she went and married that bum, so my Pa said enough, no more races. So there I was. And then, when she divorced him, that bum, I wasn't so young any more, ha-ha, so I took up ceramics. I've got three simmeltareous one-man shows running right now. One in Haifa, one in..."

I'd reached the front row, right behind the samurai's left shoulder, but the old lady kept shoving me back: "It was *me* was run over," she yelled. "*Me*, not them."

I didn't like that old lady much. She reminded me of Livia from *I Claudius*, but without the sheets. In the end she even started crying just to see herself on the telly. What the hell, I thought, I am right here, I, who appeared on Topol's show in close-up, but I'm ignored — while this old woman who has no camera experience at all, her they take.

I made a last effort, elbowed Livia aside, regained my old shoulder position, and pointed to myself: "Here's Daddy," I mouthed for my little girl's benefit. "Daddy. Kiss."

Someone asked was this video or stereo or what, but I said come off it, this wasn't *Rockford Files*, this was plain *Mabat*. The samurai had finished his sister's life-story meanwhile, and the cameraman climbed up on the pickup to get a good shot of the driver. The driver's parched lips moved:

"For gossake — not — in — profile..."

The hardware man came running up with a glass of water, wormed his way through the crowd and got into the next frame. "Got you some water, old man. Drink up!" he shouted into the camera, smiling broadly.

The driver made a marvellous recovery. "You want me to climb down now?" he was asking the cameraman. "Just tell me when."

The ambulance came next, along with the stretcher-bearers, who had to return three times on account of some switch getting stuck in the camera or something. I went home in a glow.

At nine p.m. sharp, we all gathered round the box to see Daddy. Haim talked a bit about this and that, but at last he got to my accident.

"Where are you?" asked my little girl. "You aren't there at all ..."

I felt terrible. They'd left in a great chunk of samurai, some Livia, and most of the ambulance. Me they cut, the bums. Instead of me they had some nudnick who hadn't even been there going on about road safety. They can wait a long time before I'll take part in their accidents again, that's all.□

Translated by Miriam Arad. By arrangement with "Ma'ariv."

(To be continued.)

هكذا من الأصل

Year's grace

CALEB'S COLUMN

N. David Gross

MENAHEM BEGIN has pleaded with the public for a year's grace in which to clear up the mess on the home front bequeathed by the last regime, before judging his own achievements. I would like to suggest a 12-point programme, one item per month, whose implementation should lead to a new spirit in the country, preparing the way for a bold social advance.

The first month's good deed has already begun with the instructions to Cabinet members to talk less, to talk only about their field of activity, not to bite the backs of their colleagues or tread on their toes. Ezer Weizman set the tone immediately last Monday when he toured the administered areas with eyes and ears open and mouth shut. He in particular must have found this difficult as he is a ready and witty speaker. It is to be hoped that our new ministers will frequently visit the scenes of their department's activities — leaving their PR men behind them in Jerusalem.

For the second month, ministers should travel only by public transport — or walk. The example they set would not only produce healthier citizens — and save fuel — it should also lead to an improvement in the bus service.

Month Three: Abstain from attending luxurious official banquets and refuse invitations to lavish parties, both public and private. Demonstrate that the good life consists not in driving, or being driven in, large cars and eating in only the most fashionable and expensive restaurants, but in doing a good week's work and then relaxing at home, on the beaches or in the woods of our beautiful country.

The Fourth Month: Drilling civil servants into serving the public civilly. One entire month should be spent by the Civil Service Commission and all ministers and directors-general in teaching their entire staff how to answer the phone politely, how to settle matters by phone or by letter instead of forcing the attendance of the applicant; how to arrange inter-department or inter-ministry matters themselves instead of sending the client scurrying to and fro at tremendous expense to his time and nerves.

If the Messiah hasn't come by then, we'll proceed to:

Month Five: The Treasury should this month pay all its outstanding debts to local suppliers. This would have a substantial effect on the profitability of the nation's businesses and on public business morals.

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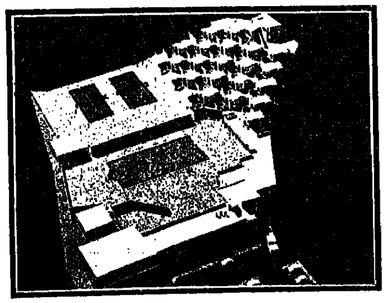
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The saint and the paratrooper



Simone Weil in Marseilles, spring, 1941, sitting in a cafe with Jean Lambert.

SIMONE WEIL: A Life by Simone Pétrement. Translated by Raymond Rosenthal. New York, Pantheon. 577 pp. $15.00

Edward Grossman

THE NOSE, the hairdo out of the cartoons, the eyes swimming in myopia — but a rather nice mouth, round as a rosebud. The flat shoes, the dowdy cloak, the thickish fingers. Also, for most of her life, vomiting migraines. Simone Weil would have had reason to think it was bad luck that the head has a body, and in this she wouldn't have been unusual for her type. But her vile flesh and hairshirt contained a most untypical steely will-power, dubbed "Roman" by one of those who are grateful that they knew her.

The type that Simone Weil appears to have embodied, and that she did not completely transcend by her will and her gifts, is the intellectual-middle-class-virgin-of-Jewish-extraction. Some of the souls who resemble her may write in their diaries, "I have to be like God, but like God crucified." Not many make good on this desire as convincingly as she did, for she killed herself at age thirty-four by stopping to eat. Likewise, the writing that she managed to do in her short time sets her apart. Often it is so lucid, superb, that a reader can forget that Simone Weil's vocation was extinction.

We are stuck at a moment when suicide validates an intellectual's seriousness and authority. This backward touch has helped to give the reputation of Simone Weil mythic proportions. Added to the common fact of suicide are the circumstances in her case that make it look like the only right end she could have had, the last station along the way of a life made up of exemplary acts and situations: the *agrégée de philosophie* who goes to work in a Renault factory, the awkward pacifist who goes to fight in Spain, the Jew possessed by Jesus Christ, the grapepicker in the Midi, the refugee, the suicide, the saint.

These episodes from Simone Weil's life have been known to her readers in a vague, shadowy fashion ever since her work started being posthumously collected and translated thirty years ago. It would have been a biographer's job to demystify them, without depriving her career of its mysteriousness. The biographer would have to keep in mind, resentfully perhaps, George Orwell's cold-porridge dictum about saints, that they should be judged guilty until they are proved innocent. The blurb on this biography tells why Simone Pétrement can't do what is required: she was "one of Simone Weil's closest friends.... Drawing on their close relationship and with access to Weil's papers and the full cooperation of the family, Simone Pétrement has written a beautiful work."

Had she been a writer, Pétrement might have written a beautiful work. As it is, her book is a glut of anecdotes and huge quotations from Simone Weil's letters and essays. The tone she takes is reverential. "Confronted by so pure a life," Pétrement whispers in her preface, "one hesitates to speak out... who would not feel unworthy to touch such a life?" If authorized biographies are generally to be suspected (unless the biographer finishes not on speaking terms with the family or Party), this one is vitiated twice, since Pétrement cherishes the memory of her friend and obviously thinks that to delve into certain matters would tarnish it.

Nevertheless, in so many pages there is bound to be a lot of raw material that will be valuable when Simone Weil finds her biographer. Pétrement may not realize how suggestive some of these stories are, beginning with her friend's earliest years:

[The Weil family] once went to visit an old doctor who had invited them to his house. He made as if to kiss Simone's hand, and she started to cry, shouting, "Water! Water!" She wanted to wash. The intimacy with the famous bacteriologist, Elie Metchnikov, a friend of the Weils, and their general contact with medical science, had developed among them an extreme fear of microbes. Mme. Weil did not want people to kiss the children. Before all the meals, their hands had to be rigorously cleaned; and if André had to open a door after having washed his hands, he would use his elbow. These family habits had given Simone certain strong feelings of repugnance. She did not like to be kissed, or to eat and touch certain things. Sometimes she did not want to touch something that had been handled by other people. She spoke of her "disgustingness."

Later, at age thirty-one, as the Nazis are about to enter Paris:

I recall (Pétrement remembers) that during one of the meals she wondered out loud what would happen if a young German parachutist landed on the terrace of their apartment and asked her parents what they would do about it. Calmly and practically, her father answered that, if possible, he would hand him over to the police. Simone declared that she could not go on eating with someone who had such intentions. I thought at first that she was joking, but she seemed to be speaking quite seriously and in fact stopped eating. To get her to continue eating, her father finally promised that he would not hand over the young parachutist.

Pétrement achieves the opposite of what she intends. By inattention or dubious interpretations, she encourages the reader to think of Simone Weil as a morbid case. His reaction to these data is to wonder what in the child's upbringing fed her predispositions. Pétrement, constrained by love, can't begin to deal with this reductionistic question. She merely contradicts herself. André, Simone's prize-winning brother, made her feel "very stupid," "disgusting," and "sometimes the two children would fight." In the same paragraph: "She had great admiration and a warm feeling of friendship for her brother."

Nor does Pétrement appeal to the logic of the paradoxical that might actually come closest to explaining Simone Weil. For her, she was pure and "saintly" from childhood — no matter, for example, that she made that other Simone, de Beauvoir, feel small, because she, Weil, wept at the news of a famine in China. The reader is tempted to find Simone Weil guilty of the crime of saintly characters — egotism. And with that, to psychoanalyze her, neutralize the clairvoyant by making a diagnosis.

SIMONE WEIL'S writings show that she had moments of such clear-headed shrewdness that, under the circumstances, she was really a seer. Visiting Berlin in 1932, she wrote home, "I'm in the process of falling in love with the German people"—by which she meant the workers, with their lending libraries and hikes. But also: "The Nazi ideology is astonishingly contagious, notably in the Communist party." This affinity is a platitude now, but for a twenty-three-year-old Parisienne from the fashionably pink upper middle class to have seen it then was remarkable. Furthermore, Weil did not accept the Trotskyite line about Stalin. Stalinism, she wrote in little magazines, and had the bravery to stand up and say in French trade-union halls, was a natural fruit of the Revolution.

In some of her best essays, Simone Weil argues that if one were to look at the facts, he would be pessimistic about politics and revolution. She wants to be empirical about this, not rhetorical, yet her pained empathy with the workers shines through. Their oppression, she writes, is not caused by this or that class owning the machines, but follows, rather, from the organization of factories that is the same, probably must be the same, whoever the owners and managers are. It is Weil's sociology that perhaps can be most profitably read today. It has a tinge of that despair that she elaborated in her literary and historical writings, and succumbed to in her notebooks. In short, she feared that the strong are fated to abuse and murder the weak forever, and justice only comes accidentally, when "destiny" turns the tables. Strong and weak are equally pitiable, revolt is absurd.

Weil glorified the Greeks for gazing on these truths unflinchingly, without hypocrisy or delusions of exemption. In her celebrated reading of the *Iliad*, she found that the poet's emotion "is spent upon the only true cause of bitterness: the subordination of the human soul to might, which is, be it finally said, to matter." That this wisdom, in whose absence there can be no moderation, humility, culture, or virtue, had been largely lost to Europe to be replaced by the *ersatz* of science and humanism, was a constant theme with Weil. Her essays on antiquity always have explicit contemporary relevance.

ONE of Simone Weil's admirers, T.S. Eliot, noted that she "did not show the mind of the historian." Her genius was in her "great soul," and that is what a reader must be patient enough to try and make contact with. Eliot requested that she not be understood too quickly, that we approach her with one prejudice only — that she is unclassifiable. But she does fit roughly into a French tradition of *moralistes*, like her teacher Alain, like Camus. Such writers are unreliable critics and historians, perhaps because of lack of knowledge, perhaps because of a temperamental excess.

Compare Weil's treatment of the *Iliad* with the explication of the *Odyssey* and *The Binding of Isaac* by that other refugee, Erich Auerbach (in *Mimesis*). Here is the difference between a text used to make a moral point, and texts illuminated side-by-side; between criticism that means to compare cultures invidiously, and criticism of divergent cultures that moves above explicit moral judgment. The will predominates in the first species of writing. Eliot detects this strain in Weil, "in her adulation of Greece,... as in her disparagement of Rome and Israel." This made him uncomfortable, for "in denying the divine mission of Israel she is also rejecting the foundation of the Christian Church."

PÉTREMENT, in a footnote, recalls that Simone Weil said, "Personally, I am an anti-Semite." This was "as a joke," Pétrement explains. But Simone Weil was not a joker. In the opinion of Richard Rees, the English translator of most of her work and someone extremely sympathetic to her ideas and person, "she meant everything she said and wrote, literally." Like other anti-Semitic intellectuals of her time, Jewish and Gentile, she mediated an anxiety that was probably visceral through a kind of universal criticism of Jewish influence. In the essays that appeared while she was alive, these anti-Semitic passages come as perorations, more than a little jarring in their tone but still recognizably in the steady voice of the *moraliste;* while in the private notebooks, published after her death, we see the writer out of control, trembling whenever she thinks of the Jews.

Greek wisdom, she declares in her great essay on the *Iliad*, has been taken from us because the twin Roman and Hebrew world views supplanted it. The opposition between Jerusalem and Rome is only apparent, actually strictly meaningless. "The Romans and Hebrews both believed themselves exempt from the common misery of man, the Romans by being chosen by destiny to be the rulers of the world, the Hebrews by the favour of their God." Since the Church was Romanized, the Gospels — "the last and most marvellous expression of Greek genius" — have been slighted, and the Old Testament has been accorded conspicuous honour. "The Hebrews have been admired, read, imitated in actions and words, cited every time there was a need to justify a crime, throughout twenty centuries of Christianity."

Stranded in London in 1942, Simone Weil confided to her diary: *Israel.* All from Abraham on inclusively (except for a few prophets) is filthy and monstrous, as if on purpose.

... The Hebrews, having rejected the Egyptian revelation, got the God they deserved — a carnal and collective God who never spoke to anyone's soul, up to the time of exile. (Unless, in the Psalms...?) Among all the characters in the Old Testament accounts, Daniel's is the only pure one (apart from Abel, Enoch, Noah, Melchizedek, and Job).

The parentheses are touching; they reveal that Weil sensed she was wrong, dead wrong, wickedly wrong. Toward the end, her notebooks are more often marked with fugitive references to "the truth which bursts forth in matchless accents of joy in the beautiful and pure parts of the Old Testament," only to be followed by terrible curses: "The Jews have been responsible for the uprooting of the whole terrestrial globe... the Jews are the poison of uprooting personified." Maybe she was just then passing into the greatest crisis of her life, more fearful for her than her extended flirtation with the idea of baptism. Pétrement doesn't seem to be aware of this possibility, nor of the glaring Jewish Problem that her friend had all her brief life, thrown into highlight with the occupation of France.

While still in Marseilles with her parents, Weil wrote to Xavier Vallat, "Commissioner for Jewish Affairs," in connection with the Vichy regulation forbidding Jews to teach. Monsieur Vallat could regard her as a Jew if he wished. As for herself, "I do not consider myself a Jew... [I] have been nourished since my early childhood only on the Hellenic, Christian, and French traditions." The cost of this pretence must have been high; it might have been fatal for her. It is hard to imagine that no one ever warned her, but Pétrement's biography contains no example of either Jew or Gentile confronting her angrily, lovingly, with the truth. On the contrary, when Simone Weil begged the Free French in London to parachute her into occupied territory on a Resistance mission, Pétrement implies that no one had the heart to tell her that (if she survived the jump) her looks would cause her to be picked up immediately.

Simone Weil was denied the logical, poetically just climax to her life and work — to be dropped into France in 1943 there to be arrested, tagged with the yellow star, interned with other Jews. Perhaps in her great pain and ecstasy she had an inkling of this.□

Reprinted by permission of Commentary Magazine. Edward Grossman is an American writer living in Jerusalem.

The miracle lens

LET THERE BE PEACE! by Francis Cramer. Zurich: published by the author. 144 pp. 40SF.

Judy Siegel

FRANCIS CRAMER came to Jerusalem because his doctors told him he would be blind in two years. He published this book of photographs of the Holy City in gratitude for the "miracle" that the prognosis was wrong.

Unlike most people who publish their own books, Cramer didn't produce this volume merely for the pleasure of seeing his own name in print. Through all the moths of living in an Old City prison and capturing on film what he saw in the streets and alleys, Cramer had a message in mind.

His crisp, often memorable black-and-white photos show Christians, Moslems and Jews living together and going about their business in equanimity. The photographer wants the non-Jewish world outside to believe that Israel — which has rooted religious freedom firmly in its national foundations — deserves to be rewarded with peace.

"Human beings are the most important thing in my life," says Cramer, who, as a soldier in the British Army, participated in the liberation of the Belsen concentration camp. Thus, he did not succumb to the temptation of reproducing the breathtaking but static buildings and landscapes he saw. Instead, he riveted his camera on the people of Jerusalem's traditional quarters.

Below each photo — the impact of which is increased by enlargement to the size of the page — are captions in English and German. (Cramer, who now lives in Switzerland, used the German specifically for his compatriots.) There are only a few words of explanation, since the visual message is clear even to the reader who has never been to Jerusalem.

THERE IS an elderly Hassid, his back slightly stooped and his hands folded, apparently on his way to synagogue. There is an aged Oriental woman, her head swathed in kerchiefs, her gnarled hands stringing beads with a needle. An Arab wearing a *keffiye* gives change with Israeli currency. Beggars of various ages and religions extend their hands to passers-by. A pair of nuns, their backs to the camera, watch a small child playing on the ruins of an old building.

Newspapers, drinks and sunflower seeds are sold and shoes are shined. Men, perched on stools under awnings, stare lackadaisically into the distance. A little boy pokes his head through the bars of a window to get a view of the bustle below.



"To me," Cramer writes in his introduction, "the spirit of Jerusalem seemed to signify the spirit of humanity. . . simple, ordinary human beings going about their daily rounds. . . bound by a common bond... If only this unique spirit and atmosphere could be captured by my cameras, it might help to bring nearer the fulfilment of the hope that Jerusalem stands for."

He concludes: "Let Arabs and Jews be friends." It is an idealistic and elusive hope — one that will make cynics scoff, one that requires the same kind of "miracle" that preserved Cramer's sight and induced him to photograph Jerusalem.□

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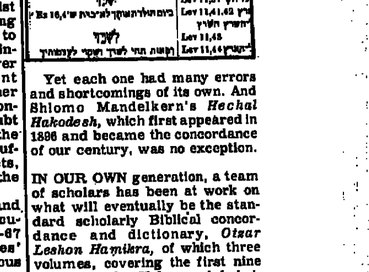
Moshe Kohn

THERE ARE many Hebrew words that are understood best when seen in their classic contexts. These are words whose contemporary connotations are different from, or are only derivatives of, the original ones. And you wish to see how a certain word is used in the Bible.

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Yet each one had many errors and shortcomings of its own. And Shlomo Mandelkern's *Hechal Hakodesh*, which first appeared in 1896 and became the concordance of our century, was no exception.

IN OUR OWN generation, a team of scholars has been at work on what will eventually be the standard scholarly Biblical concordance and dictionary, *Otzar Leshon Hamikra*, of which three volumes, covering the first nine letters of the Hebrew alphabet, have appeared so far (the first in 1957 and the third in 1968).

Meanwhile, Avrahám Even-Shoshan, editor of *Hamilon Hehadash*, which quickly and rightly became the standard Hebrew-Hebrew dictionary, has brought out the first volume of what will surely be the standard Biblical concordance for lay people. It has too many advantages over the Mandelkern concordance to enumerate here. I will only add that, on top of all its other qualities, it is nicely printed and sturdily bound.

The publication comes in two different formats. The first volume, covering the first seven letters of the alphabet, has appeared in a 342-page edition — each page containing three columns of entries — that sells (or at least sold in April) for IL200 ($24), and a 638-page edition — two columns per page, in larger type — that is listed at IL280 ($32).

It should be on every reference shelf.□

Jewish bookshelf

Nissim Rejwan

"THIS VOLUME is the first study in the vast Maimonidean literature to consider that in addition to being an important philosopher Maimonides was also one of the greatest Talmudists of all times." One's first reaction to such a display of ignorance (how many mistakes and misstatements can a publisher cram into one sentence?) is that "this volume" is not worth another look.

Fortunately, however, David Hartman's **Maimonides: Torah and Philosophic Quest** (Philadelphia, Jewish Publication Society of America, 296 pp. $7.95) is much more than an exercise in belaboring the obvious. Although — to quote the publishers again — the author sees Maimonides' *The Guide of the Perplexed* as "the product of the struggle of a great Halachist to achieve philosophical integrity," he makes no claim whatsoever to "discovering" Maimonides either as a great Talmudist or as an accomplished philosopher. His central thesis is that, in trying to establish a synthesis between religious belief and the philosophical quest, Maimonides chose the way of integration, rather than the other three ways he lists — insulation, dissolution and rejection.

In this he differs from two very eminent students of Maimonides, Isaac Husik and Leo Strauss, both of whom maintained that the master's thought should be understood from the perspective of dualism, dividing his work into two distinct parts — the philosophical, exemplified by *The Guide* and the Halachic, exemplified by *Mishne Tora* and the *Commentaries to the Mishna*.

The discussion that ensues is as involved as it is fascinating. It is also plainly inconclusive. Even Strauss was never really positive about how Maimonides's work ought to be approached, although he admits that "however far what one may call (Maimonides') intellectualization may go, it always remains the intellectualization of the Tora."

Hartman, who starts with a valiant attempt to refute the so-called "dualist" approach to Maimonides and establish "the way of integration" as the option chosen by him, ends up by declaring that Maimonides was "a lonely figure because he believed that a total commitment to the Jewish way of life — Halacha — can be maintained by one who recognises that there is a path to God independent of the Jewish tradition."

This is not such a far cry from what Husik and Strauss maintained — and the most that can be said for Dr. Hartman's work is that it is an important contribution to the view that the dualism in Maimonides' thought is not so polarized, and that the connection between his Halachic writings and *The Guide* is far closer than is usually admitted.

Law and Theology in Judaism, by David Novak (New York, Ktav Publishing House, 236 pp. $12.50) is perhaps best described as a miscellany dealing with various legal and theological problems in Judaism. It is offered as a second series, and the author refers frequently to the first series.

Dr. Novak has the gift of lucidity, and although this is not a work of popularization, he goes a long way towards helping the lay reader to understand Halacha's approaches to such topics as *kashrut*, euthanasia, parents and children, "gentile wine," slavery, and the status of women.

This last subject is dealt with in a chapter entitled, "Who Has Not Made Me a Woman" — a sequel to a paper in the first series in which the author discusses the background and implications of the morning benediction recited by Jewish men: "Blessed Art Thou, O Lord Our God, King of the universe, Who has not made me a woman." The author's main point is that "time is different for women than for men in that women 'tell time' by the feminine rhythm of their bodies."

In the sequel, Dr. Novak elaborates on this point and attempts to show that "female preoccupation with... the laws relating to the menstrual cycle, was the reason for their exclusion from large areas of spiritual observance contingent on a specific time." He goes on: "...the general principle that excluded women from ritual was a legal reaction to the actual state of affairs where women *would not* participate in most public rituals. Its subsequent relaxation was a legal reaction to a changed state of affairs."

Admittedly this is a rather limited sort of explanation. Nor is the author's concluding remark much more helpful. Quoting the rabbis' ruling to the effect that "the same person who restricts herself can liberate herself," he concludes simply: "As we have seen, women themselves have been the source of many of their *own* inclusions in normative Jewish life."

THE UNKNOWN sect of An Unknown Jewish Sect, by Louis Ginsberg (New York, Jewish Theological Seminary of America; distributed by Ktav, 467 pp. $25) is that of the Zadokites. The author, who was a leading authority in Jewish law, theology and folklore, wrote this work in German after the publication in 1910 of *Fragments of a Zadokite Work*, by the late Dr. Solomon Schechter.

Ginsberg's son, the sociologist Eli Ginsberg, admits in a long foreword that he is not qualified to pass judgement on the various involved arguments conducted over the years by such eminent scholars as Schechter, his father and a host of others. The non-specialist reader will no doubt have the same feeling. For the purposes of this notice it is sufficient to present the basic facts, which I find summarized in the following paragraph:

"The sect whose history and doctrine are revealed in this document emerged around 76-67 B.C.E. within the Pharisees' colony of Judeans at Damascus whither they had fled from Alexander Jannaeus' persecutions. In the beginning the Damascus refugees differed only on political grounds from their fellow Pharisees in Judea. Gradually there evolved, however, also religious and particularly Halachic distinctions which set them more and more apart until a schism and rift consolidated the sect of exiles. The Damascene sect branded both Pharisees and Sadducees as backsliding sinners and considered only its own sect as divinely elected true Israel."

Concerning the question whether the Dead Sea Scrolls, discovered long after Ginsberg completed his work, tend to confirm or refute his thesis, the only helpful observation to be made is that many scholars agree that "the land of Damascus," where the Zadokites found refuge, is nothing more than "the prophetic name" applied to the desert of Qumran, and that it is therefore clear that the sect was based in the wilderness near the Dead Sea.□

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THE MEN WHO MADE THE MOVIES by Richard Schickel, Elm Tree Books, London, 308 pp. £5.95.

THIS BOOK is based on an educational TV series in which eight of old Hollywood's great directors were interviewed: Raoul Walsh, Frank Capra, Howard Hawks, King Vidor, George Cukor, William Wellman, Vincente Minnelli and Alfred Hitchcock.

Author Richard Schickel writes film reviews for *Time* magazine, and seems to know just about everything there is to know about film. But he's not in Pauline Kael's league. He has an entirely different view from her's of the old studio system and the moguls. He shares, with many of these directors, a certain affection for Harry Cohn and Jack Warner. "Once they accepted a director as a competent craftsman, they tended to leave him alone to do his work," he writes, maintaining that the jaundiced view shared by Kael and others is "popular mythology."

He says it was the screen writers of the 1930s and '40s who "endlessly complained that, in a manic pursuit of profit by offering the public only 'escapism,' a great medium was being perverted." He puts them down as leftists interested only in propaganda, blind to the great artistic soul that throbbed, one supposes, in *Red River* and *The High and the Mighty*.

It is true that some of the Stalinist literati missed the whole point, missed the great opportunity afforded by a studio system that will never come back. But the other extreme is apparent in the '70s retrospectives, where Howard Hawks is God because he waited for a cloud to pass over John Wayne's head — a scene Hollywoodist Peter Bogdanovich slavishly imitated in *The Last Picture Show*.

In his introduction, Schickel takes a swipe at Kael and her concerns: "It helped that films in the 1920s, 1930s and 1940s carried less cultural weight, so that one did not feel that a flop was an affront to all of Western civilization, as Pauline Kael, for example, seems to feel many are today."

SCHICKEL'S own infatuation with the movies tends to irritate a little more than that of his fellow critics. And in this book there is nothing critical. Everyone was great.

Several of the interviews just don't work. But there are some valuable insights offered, especially in the sections on Wellman, Walsh and Hitchcock. And Frank Capra, while discussing *John Doe*, offers this little gem:

"Hitler was a real problem. When he came, his stuff was real poison. I'll tell you how poisonous it was. In the films, we were not allowed to use Jewish comedians any more because they put the Jews in a bad light with their dialect and their long noses and things like that. That was how frightening this thing was. It poisoned the minds of men like Louis B. Mayer and Harry Cohn into saying, 'No more Jewish comics in our films. We don't want to give Hitler any ammunition'."

George Cukor, who made some of the classiest films of all time, also had something to say about the moguls. He thought they were very shrewd, knowledgeable businessmen, and they had "their own curious kind . of taste... they were anxious to get the best in people" and they respected talent.

Capra remembers when Louis B. Mayer wanted to punish Clark Gable by sticking him in a movie that looked like a real loser. "Every time Mayer got a cold, (Harry) Cohn did the sneezing. And so we had to make the picture to punish Clark Gable." That movie turned into one of Capra's biggest hits, *It Happened One Night*.

But the directors' main concern wasn't the moguls. And the stories in this book are mostly about how they got into film, where they came from, what they did. All except Hitchcock are living, in retirement, in luxurious California estates. Schickel's book gives a superficial but entertaining glimpse of eight "men who made the movies." □

L. R.

Fallen warriors

THE GREAT WAR AND MODERN MEMORY by Paul Fussell. Oxford University Press, 368 pp. £1.95 (paperback).

Nissim Rejwan

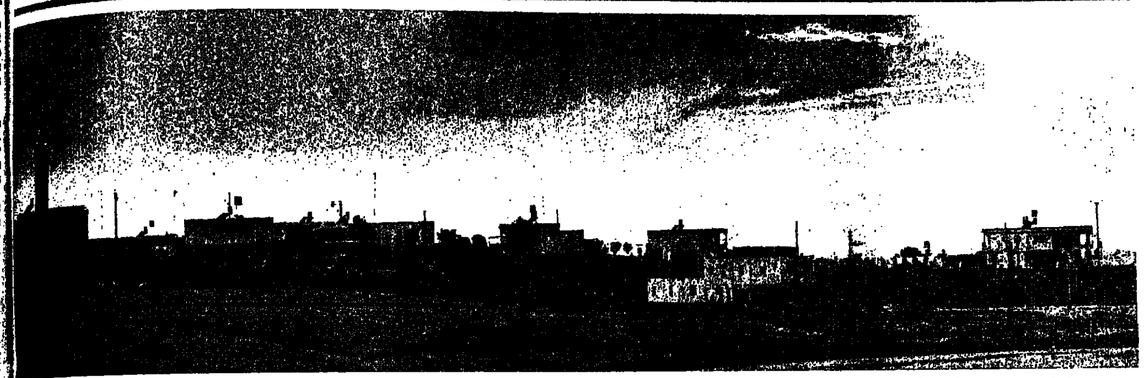
THE NATURE and scope of this book are not easy to define. On one level, it is a probing exploration of the themes, myths and literary idioms that are created by the circumstance of warfare in general and of World War I in particular. On another, it is a work of merciless debunking. On yet another level, it is an excellent piece of cultural history. The author tells us that, had his book had a subtitle, it would be something like "An Inquiry into the Curious Literariness of Real Life."

Needless to say, it is of course a combination of all these — and some more. Every reader will find some particular aspect more appealing; I was fascinated most by the effects "the Great War" has had on language. The American historian Barbara Tuchman, writing on the British habit of "raising" the idiom of warfare, remarks on the "verbal nobility" of historical accounts of the actual fighting. "Retreat or advance," she writes, "win or lose, blunder or bravery, murderous folly or unyielding resolution, all emerge alike clothed in dignity and touched with glory... Everyone is splendid: soldiers are staunch, commanders cool, the fighting magnificent. Whatever the fiasco, aplomb is unbroken. Mistakes, failures, stupidities, or other causes of disaster mysteriously vanish. Disasters are recorded with care and pride and become transmuted into things of beauty..."

MR. FUSSELL supplies a partial list of "equivalents" setting out this "raised, essentially feudal language." To cite a few examples: A friend is a "comrade," an enemy "the foe" or "the host"; danger is "peril," to attack is to "assail," to conquer is to "vanquish"; bravery considered after the fact is "valour," the dead on the battlefield are "the fallen," the soldier is "the warrior," one's death is one's "fate," and one's chest is one's "breast." The legs and arms of young men are "limbs," their blood is "the red/Sweet wine of youth," and they themselves are invariably "lads."

This last example of "high diction" is seen by the author as A.E. Housman's specific contribution to the war. Housman's poems gave this word the meaning "a beautiful brave doomed boy" and, for Mr. Fussell, there is a strong suggestion of "erotic heat" attached to the word. (In the autumn of 1914, Lytton Strachey wrote his friend Clive Bell that he was knitting mufflers for "our soldier and sailor lads.")

As an exposé of these and other themes and myths of the Great War, Mr. Fussell's work is an impressive achievement. He has set out to focus on places and situations where literary tradition and real life notably transect; and in so doing he has given us a glimpse into the process by which "life feeds material to literature while literature returns the favour by conferring forms upon life." □



(Above) A general view of Kafr el-Obra with the mosque donated to the village by Sheikh Atua. (Below) Sheikh Atua's wife does the family laundry in her newly-equipped modern kitchen.

THE SETTLED LIFE

Over the past decade, the Government has been encouraging Beduin tribes to give up their nomadic way of life and put down permanent roots. One tribal chief who responded to the attractions was Sheikh Atua el-Obra. JOAN BORSTEN visited him recently in his village. JUDAH PASSOW took the pictures.



Like city kids everywhere, these Beduin children now play in the streets.

ATUA EL-OBRA was born and raised in a goat-hair tent in the desert. His life was regulated by the search for green pasturelands. With the Israelis, however, came change. Following the flocks was no longer considered an acceptable livelihood for the young men of the el-Obra tribe; Atua found himself a job driving a truck and built his bride a wooden house across the road from Kibbutz Shoval in the Negev.

After the Six Day War, by then sheikh of his tribe, Atua began negotiations with the Government, which was anxious to settle the Beduin permanently, for the sale of the small amount of land owned by the el-Obras.

"It wasn't the time any more for a tent or a hut. We wanted to live like our Jewish neighbours," he says. "The Government promised each family a IL35,000 mortgage on easy terms, a well-planned village with paved roads, electricity, water, sidewalks, and streetlights. I said to myself, *yalla*, forward march."

TODAY the sheikh and 140 of his kinfolk live in Kafr el-Obra, one of about three dozen permanent Beduin settlements near Kibbutz Shoval, but the only real village. Each family has an attractive villa, based on one of four plans designed by Atua in consultation with tribal elders and a Housing Ministry architect. The smallest is 70 sq.m., the largest — Atua's own — 224 sq.m. This, he says, is not unreasonable, considering that he has 10 children and that the bottom floor serves as a village clubhouse. Each house stands in its own garden, with a wrought iron fence around the property.

Material possessions vary depending on the wealth of the owner (most of them work as contractors), and the wish for modernization. Atua himself, who owns a trucking company, has a new orange Volvo, a washing machine, an Amcor-18 refrigerator, the latest type of gas cooker and two TV sets.

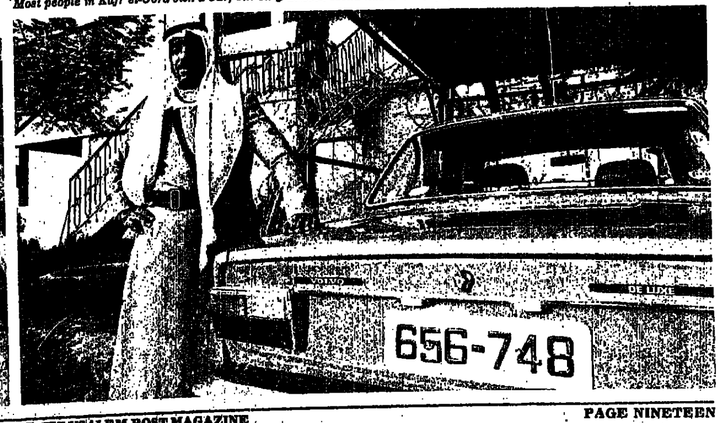
KAFR EL-OBRA has its own clinic, post office, and the only mosque in the Negev. It will soon have a shopping centre as well. The tribe shares a school (kindergarten through 10th grade, rising to 12th grade next year) with its neighbours. A regional centre, not yet completed, will have a Kupat Holim, a bank, and a cinema.

"Our biggest problem now is getting in the telephone lines and raising the academic level of the school," says Atua, one of whose sons studies at the Amal technical high school in Beersheba. "We have six boys enrolled at Ben-Gurion University, but none of them succeeded in passing the entrance examinations to medical or law school."

The el-Obras are quite content. So far they have maintained most of their Beduin traditions: their women still wear long black dresses and white head-scarves, their sons continue to be obedient, and tribal justice prevails. Atua is sure that in the next generation, this too, may change, but it doesn't bother him.

"It was much better to live in a tent and follow the flocks," he admits. "Then, we didn't know about mortgages and electricity bills. I didn't have to spend my time trying to get a daughter into nursing school. But those times are over and no one wants to go back to them." □

Most people in Kafr el-Obra own a car, but only Sheikh Atua has a Volvo; (background) his two-storey house.



هكذا في الأصل

GOLDA'S DOUBLE

Portraying Golda Meir on stage is the awesome challenge facing actress ANNE BANCROFT. Post Reporter CATHERINE ROSENHEIMER talks to the internationally-acclaimed star, who is now in Israel to research her new role.



(Rubinger)

"PLAYING GOLDA is a tremendous responsibility — people have a set image of her, like Jesus," says American actress Anne Bancroft. She is in Israel for a fortnight to get to know Mrs. Meir in order to be able to portray her as faithfully as possible on Broadway.

Her pre-rehearsal visit follows that of playwright William Gibson, who spent nine months with Mrs. Meir and adapted her autobiography into the play — *Golda* — to be produced by the Theatre Guild.

Both Anne Bancroft and William Gibson would like the play to be as authentic as possible. It seems that for Mrs. Meir, too, the "real" Golda and the stage Golda have become closely interlocked. When she was told that the play would run twice on Fridays and twice on Saturdays, Mrs. Meir's reaction was: I think it will be much too strenuous for me — I don't know if I can do it."

At a party given by Habimah at Mrs. Meir's Ramat Aviv home last week, I asked Anne Bancroft how she felt when she first met Golda face to face.

"Both the book and the script of the play had helped me to know her very well," she said. "I had a distinct image of her before and nothing changed. She was *exactly* as I thought, only even warmer — and shorter. Perhaps I had imagined her larger than life. In fact, people also expect me to be taller than I really am.

"I had to meet her. I wanted to see the way she moves, understand the way she thinks, little details that you would never know from seeing her on television — for example, that typical gesture she has of putting her hand to her forehead. I want to take all the truth of the *real* Golda, incorporate it into playing a woman in a certain situation.

"I shall be portraying her from my own view. The exact process of translating all my impressions into a stage role — that's a part of the creative process that I find impossible to explain in words."

Golda will centre on her period as Prime Minister, and include flashbacks to her childhood memories of Czarist pogroms and her early life in Milwaukee. The part will involve age changes for the 45-year-old actress, all of which have to be achieved without makeup. "There's simply no time for that," she points out. "And that's exactly why I'm here, and why we rehearse."

THE CURTAIN rises with Golda in bed, awakened on that fateful Yom Kippur morning by a phone call informing her that war is about to break out.

"Golda told me that she knew, even before she lifted the phone, precisely what the call was about. What appealed to me the first time I read the play was her incredible life and instincts as a woman, what Israel meant to her and the world. And immediately I felt for her and warmed to her.

"The part of her life which is problematic for me is the military side, something which I, as a woman, knew nothing about. I didn't even know what a Skyhawk was. Now I have seen one. Another thing: Golda often said in her book that one of the things she most regrets is never having remained a kibbutz member. So it is important for me to see what a kibbutz is like."

Anne Bancroft said she found similarities in character between herself and Golda. "I think we are both emotional — though unlike me she has learned how to control her emotions, how to turn fire into steel — and at the same time to remain warm and compassionate."

Did she have any views about Israel before coming here?

"Yes. At the time of the Six Day War, my husband and I discussed Israel extensively."

"I think we are both homemakers and mothers at heart, notwithstanding the demands of our respective careers. Since my five-year-old son was born, and now that my husband's career has started anew (*Blazing Saddles*, followed by *Silent Movie*), I have become much more selective about the roles I accept and rarely take on anything that keeps me away from home for long."

Both Golda Meir and Anne Bancroft are women who have reached the top in their respective careers. "I suppose that means that we've needed the same fortitude, drive, talent and whatever else it takes," said the actress.

SHE WAS DELIGHTED at the enthusiasm shown in Israel for *Silent Movie*, in which she appeared briefly (remember the girl with the incredible eyes?). Many people consider her part in *The Pumpkin Eater* as her finest screen role. Her most successful stage parts were in *Two for the Seesaw* and *The Miracle Worker*.

In the latter she also portrayed a real person, Annie Sullivan, but she never actually met her. The problem of presenting her authentically, however, was not so complex as it is in Golda's case.

Will she deepen her voice for the part? "Absolutely not. I don't intend to do a Danny Kaye imitation. What I am trying to capture is the inner woman."

WILL SHE chain-smoke throughout the play? "Probably."

The American production of *Golda*, which will open for a pre-Broadway run in Baltimore in September, and in Boston in October, undoubtedly has Mrs. Meir's warmest approval. It appears that all concerned with the production have done their utmost to make sure that the end result is not just another commercialized, canned Broadway box-office draw.

There are, however, local critics who feel it is unwise, outlandish and even somewhat absurd to attempt such a play. A prominent Israeli theatre director told me that he is considering obtaining the performing rights for this country, though he has his doubts as to whether "the Israeli public will be prepared to swallow it." We shall have to wait and see. □

The reference is to film producer Mel Brooks. He has never been here, she says, but after her trip, she will make sure he comes. Is it a problem for an American-born actress of Italian descent, who just happens to be Jewish-by-marriage, to "convert" to Judaism for the purpose of the play?

"WHAT IS Jewish?" she answered with a smile. She knows how to make gefilte fish. And as it happens, she has had a "Jewish image" ever since her successful role as Gittel in *Two for the Seesaw*, which was also written by William Gibson.

There are other similarities between the real-life personalities of the two women:

The sorrows of the Dons

THEATRE
Mendel Kohansky

EVER SINCE the 17th century, when the Spanish monk Tirso de Molina wrote his play *Don Juan*, based on an ancient Spanish-Catholic legend, hundreds of playwrights, novelists, poets, composers have been sufficiently fascinated by the person of the arch-sinner to make him the hero of their works. The list includes such names as Goldoni, Molière, Pushkin, Shaw, Frisch and, of course, Mozart and Richard Strauss. Psychologists, too, have tried to solve the riddle of the man who pursued women obsessively but without passion, merely for the purpose of augmenting his roster of conquests.

Add now to the distinguished list of dramatists the Israeli playwright Ya'acov Shabtai, whose *A Vulgar Comedy about Don Juan and his Friend Shippel* can be seen on the stage of the Haifa Municipal Theatre.

Does Shabtai, one of our better playwrights of the younger generation, have anything significant to say about the celebrated hero? Is his Don Juan, a resident of Tel Aviv of the '70s, a character worthy of being the hero of a play? I am afraid that my answer to both these questions must be negative.

Our here-and-now Don Juan is about 40. He operates a used-car lot. Would I buy a used car from him? I doubt it, not because he is dishonest, but because of the slapdash manner in which he conducts business, seeing that his avocation, the pursuit of women, occupies almost all his time.

This avocation also leads him into financial entanglements over the car lot. The plot revolves around the ownership of the lot, which is also coveted by Don Juan's assistant Shippel, or rather by Shippel's wife, a woman of iron will, determined to be the wife of a rich man.

SHABTAI'S DON JUAN, model '77, is stripped of all grandeur, all drama; his sins are so cheap that they don't even deserve our scorn. The other characters — the abandoned bride fluttering about mindlessly in her nuptial finery, the avenging brother, a rough character concerned mainly with the money he has spent on an abortive wedding — are even cheaper than the hero. The playwright's intention — to present a Don Juan of a time and a place where drama is impossible because there are no dramatic characters around — is clear; but he has not succeeded in giving the characters, cheap as they are, sufficient depth to generate interest in them and in the action.

Don Juan is a short play. Performed without an intermission, it runs about an hour and a half. After a promising beginning in which the chief characters are introduced and the grotesque character of the play is established, the action becomes tedious and reaches a climax in an overlong scene involving two dead or almost dead bodies, a police inspector, and a complicated financial deal with dud cheques. Neither an occasional clever line reminiscent of Shabtai's earlier plays, nor Oded Kotler's brisk direction, can save the day.

I have no complaints against the cast, which is headed by Ilan Dar in the title part, and includes Muni Moshonov as the hapless Shippel; Talia Shapira as his voracious wife; Nathan Meisler as Don Juan's self-important, corrupt politician; and Mordechai Ben-Zeev, a shady businessman who wants to be on the city council like everybody else. Iris Barneah, as the silly bride, is a promising newcomer. Shmuel Wolf as a police inspector in a wheelchair, earns instant recognition from the TV-conditioned audience; and Eyal Gefen and Kalman Goldschmit look all too real as a pair of professional strong-arm men.

The set, a strikingly real facsimile of a used-car lot, is by Ben Pinhas.

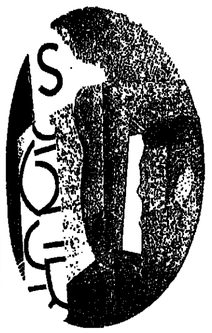
SHIMON FINKEL, the veteran Habimah actor, is appearing these days in a one-man show entitled *Knights of Sorrow*, a title that is derived from the second half of the show, a long scene from *Don Quixote*. But he does not exactly fit the first part, which is a condensation of the Book of Job.

What Finkel dares to do is probably the most difficult task I have ever seen an actor undertake, and one cannot fail to admire his serious intentions, especially since he partially succeeds. Using no scenery or props or background music, on a bare stage with only a stool to rest his weary body, he tells the story of Job, the man chosen by God for a severe trial, with the utmost simplicity, avoiding facile effects, giving full value to the beauty of the language and the meaning of the text.

He brings the same qualities to the well-known story of Don Quixote's adventures with windmills and flocks of sheep which he mistakes for mighty adversaries threatening his country.

The combination of the God-fearing man from the land of Uz and the Christian knight of Spain is not a felicitous one, especially since it would take the sturdiest audience to digest such a mighty double portion of literature. □

Poet-Painter



Report: (Taiam Gallery, Tel Aviv).

Gil Goldfine

I ENJOY examining the visual anthologies of ZVI TOLKOVSKY. I say examine, not view, simply because one must take a slow journey through a Tolkovsky painting, relief or mixed media collage to thoroughly appreciate the marvellous array of memorabilia, curios and *objets trouvés*, counterbalanced by pure layers of lyrical abstraction and broken lines that suggest convulsive reflex actions.

Within this context, and with each new showing, I become more and more convinced that Tolkovsky is a card-carrying romantic, a poet-painter who maintains a fervent interest in a personal and collective past, and cunningly reconstructs it with the present through bold use of brush, pencil, scissors and glue.

Like Delacroix's "Massacre at Scio" and "The Death of Sardanapalus," Tolkovsky's panels stress dynamic tension over a static presence, colour and mass rather than linear drawing, and emotional reaction instead of the strict objective view. But Tolkovsky has also incorporated the metaphoric portfolios of Joseph Cornell, Paul Klee, and Robert Rauschenberg, and the distinctive action of DeKooning.

The many objects that Tolkovsky has organized here, including pistols, toy boats, mirrors, ledgers, passports, post cards, photos, and so on, are literally recycled and transformed into raw materials for picture making.

Ever since Marcel Duchamp attached a bicycle wheel to a wooden stool and made it stick as art, a legitimate function of the artist has been to scan the environment in search of objects that have aesthetic and psychological importance for him. He must then isolate, combine and enlarge upon the basic nature of the objects and present them as works of art. Tolkovsky works along these lines. His combination of frontal painting and drawing with collage and assemblage, transcends nominal associative values and occupies new spatial and poetic territories. (Julie M. Gallery, 7 Gilkson, Tel Aviv. Till July 13.)

WIRETAPPING, CIA, McCarthyism, data processing, Watergate, East-West, intelligence agents, counter-espionage, closed circuit surveillance... etc., etc.

Words and phrases that spell doom for the individual in a free society unless legislation is enacted to protect John and Jane Doe from the evils of paranoid governments.

Inspired by the Knesset Committee Report on the Protection of the Citizen against the Invasion of Privacy, Givon Gallery has assembled a collection of paintings, prints and drawings in which artists use their work as a vehicle for social criticism. In every case, the individual artist considers his target as an affront to his person — a "Personal Insult," as the exhibit is titled.

In the more obvious works, RAFFI LAVIE has boarded and nailed a photo of the late David Elazar to a blank wooden field, in an apparent voodoo association. LIFSHITZ, with vitriolic line and venomous intent, has condemned his colleague Tumarkin, rendering him as a Storm Trooper, Napoleon and a "Heavenly Saint." And Tumarkin has turned around to goose Dani Karavan, accusing him of the creative crimes of counterfeiting and interpretive stealing. My, my!

MANNY PEER and GAD ULLMAN have placed a public call box at the entrance to the gallery. Simply pick up the receiver and listen in to someone's innocuous conversation. It's free, fun, legal and best of all, no guilt attached. KADISHMAN confronts the pomposity of Geula Cohen and Zevulun Hammer with direct documentation in the form of collage. DAN BEN AMOTZ'S "Story of the Suitcase" presents the absorbing odyssey of one Elizabeth Levy who, after fleeing Nazi Germany with her husband, Siegfried, crossed Europe and America only to pass away in seclusion in Ramat Gan.

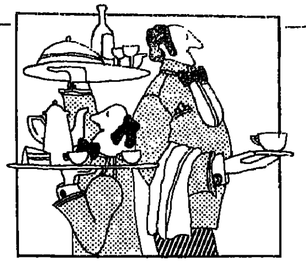
By discovering her suitcase, Ben Amotz has uncovered a deep human-interest story. Elizabeth Levy has been reborn, so to speak; the rich contents of her suitcase serve as a last will and testament and make possible a vivid biographical sketch. I became totally absorbed in an epic tragedy made more poignant by the fact that no one cared enough to keep this woman's "life" a private affair for eternity. (Givon Gallery, 35 Gordon, Tel Aviv.)

MAX PAPART is a true French artist, a painter-etcher from Provence whose lively abstractions are marked by a tremendous feeling for colour and light and a conspicuous appreciation of the cubist past.

Papart lets his imagination simmer over the objects that are his source, reducing them to geometric shapes, patterns, textures and decorative motifs and filling them with rich balanced pigments. His collages and mixed media pictures abound with wallpaper samples, sheet music and newspaper typography.

There is also indication of Papart's passion for African and Oceanic art, coupled with elements from Klee, Braque and Miro. But Papart has established a personal alphabet from these various tributaries, condensing his ideas into tightly controlled compositions, strong frontal arrangements of volume, line, texture and chromatic bravado. (Taiam Gallery, 27 Gordon, Tel Aviv. Till July 10.)□

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TRAVELS WITH MY AUNT 9.30 p.m.

Sunday, July 3
A WOMAN'S CASE 9.30 p.m.

Monday, July 4
NO SCREENINGS

Tuesday, July 5
TRAVELS WITH MY AUNT 7.00 p.m.
NEW AMERICAN UNDERGROUND FILMS 9.30 p.m.

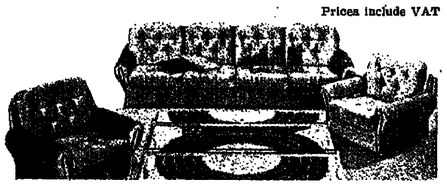
Wednesday, July 6
SHIP OF FOOLS 7.00 p.m.
THE COMEDIANS 9.30 p.m.

Thursday, July 7
ONE DAY IN THE LIFE OF IVAN DENISOVICH 9.30 p.m.
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FRIENDLY INFORMERS



CULINARY NOTES
Haim Shapiro

Hadassah's jam

EACH AND EVERY one of us harbours a certain respect for the jam maker.

This selfless toiler over a hot stove conjures up the image of the pioneer struggling to save the remains of the harvest. In Israel, the jam maker is especially to be praised. Her work is done in the midst of the summer's heat.

While the rest of the population is busily frittering its time away at parks and beaches, the jam maker endures untold hardship in her kitchen. On days so hot that most of us cannot bring ourselves to cook at all, the jam maker is still at it.

And it isn't as if she derives any real benefit from her toils. Usually the bottles of jam are quickly distributed to friends and family.

Jam making involves a certain mystique. Some cooks can makes jam gel in seconds, while others find that they never quite make it. However, even for the latter there is some consolation: the runny jam is quite obviously home made, but the really professional job looks just that — professional.

IN ANY CASE, one of the more interesting types I have come across recently is a melon and ginger jam prepared by my colleague Hadassah Bat Haim of Nahariya.

To make her jam, she buys rather firm, pale melons, cleans and peels them, and cuts the fruit into cubes. She then weighs the fruit and puts an equal amount of sugar into a large, deep pan. For those cooks who have no kitchen scales, the rule would be to figure about one-third wastage. Thus, for a kilo and a half of raw, uncleaned melon, one would use about a kilo of sugar.

Since the melon is fragile and disintegrates rather easily, Hadassah first prepares a syrup by adding half a cup of water (or less if possible) for each kilo of sugar and then boiling the mixture. When the sugar is quite dissolved, she adds a teaspoonful of ground ginger per kilo of sugar.

Finally she adds the melon, cooking it just enough for the jam to gel. She determines this in the simple, classic way of spooning a little onto a saucer and seeing if it becomes firm. When she is satisfied, she pours the jam into her sterilized jars and seals them.

If, like many of us, you find that your jam never gels, don't despair: Melon and ginger syrup is quite nice too. □

FRIENDS AND relations make a very useful volunteer corps of researchers in my line of work. They keep me posted about shops or products which might have escaped my notice.

For instance, after my column on American-style chicken, I got an urgent call from an old friend who informed me I had overlooked the pioneer in the current fried-chicken fad in Tel Aviv. What makes me blush is that I had noticed the restaurant at 111, Ibn Gvirol St., just opposite Shekem, but mistook it for just another grilled-chicken shop.

The name, displayed in Hebrew only, is Of al Pi, which roughly translates "chicken-on-the-mouth." It is a play on the idiom *af al pi*, which means "even though." People who don't read Hebrew have nothing to guide them but a pictorial sign of a chicken blowing a horn.

"One potential customer mistook us for a music shop," admits co-owner Orit Margalit. She is a long-time settler from Rhodesia, who has held senior positions at the Rimon Inn in Safad and the Tel Aviv Hilton. Just over a year ago, she opened the chicken restaurant together with Ilana Geier, who used to run the kitchen at the Timna Copper Mines and is now chief cook at Of al Pi.

The fried chicken made there is one of the best I have tasted anywhere, my own homemade version included. Orit and Ilana have developed a "secret batter coating" which is really something special. It comes out a rich brown colour, and has a crunchy, almost grainy, consistency.

I suspected it might be made from crushed cornflakes, but Ilana said no and declined to disclose any more than that "it is based on very simple, easily available materials." She is proud of the fact that professional chef Micha Noy tried and failed to identify the mix, and that the food technologist of "Of Yerushalayim" succeeded only with the aid of laboratory tests. Orit would merely comment that, before coating, the chicken is marinaded in seven spices (with mustard optional if you order in advance), while the coating mixture contains 11 spices — "but no salt, nor monosodium glutemate, which would also emphasize the saltiness of the kashered chickens."

OF AL PI uses the frozen kashered chickens, the No.1 (1.25 kilo) size. The restaurant has a *kashrut* certificate from the Tel Aviv-Jaffa Rabbinate, but does not have a municipal business license. The owners claim that this is only because it does not meet the health authorities' minimum size requirements for a restaurant with kitchen. They say that health inspectors expressed satisfaction with the cooking equipment and general hygienic conditions.

In fact, Of al Pi *is* a very small shop, and the cooking is done in full view of customers, with only a counter separating them from the kitchen area. There are a few counter stools indoors, and two sidewalk tables outside. One might indeed worry about contamination of the cooking from the busy street, including a bus stop right in front — if it were not for the fact that all the actual cooking is done inside a closed machine called a "Broaster."



The Sal-Kat baby-carrier made of 100 per cent cotton drill, by Bram-Brand.

MARKETING WITH MARTHA

Broaster is an American trade-name, apparently the offspring of a broiler and a roaster. It is a big stove with a stainless steel belly, which cooks things in deep oil under pressure. The variety of raw materials that Ilana feeds into her Broaster is amazing. In addition to the coated chicken, she uses it to fry schnitzel, frankfurters, frozen chips, small whole potatoes or cut-up potatoes with the peel left on (delicious!), eggplant, carrots, and even cauliflower in season.

Ilana has learned to make minor repairs on the Broaster herself — almost a necessity since it is one of only two or three of its kind in the entire country. Once the restaurant had to shut down for a while until a spare part arrived from the U.S.

THE ONLY other Broaster known to be operative in Israel, though perhaps not at this time of year, is located at the uppermost ski station at Mount Hermon. Of al Pi supplies it with the coating mixture for fried chicken, and a Druse cook was sent to Tel Aviv to learn to operate the cooker.

Chicken in the Broaster takes about eight minutes to cook, and it seems to come out more well-done than the fried chicken made by the American Chicken factory in Petah Tikva and sold in Ramat Aviv.

PRICES ARE lower than at American Chicken. A whole chicken (cooked in quarters) at Of al Pi sells for IL30, including taxes, or IL8 a quarter. Wings are IL1.50 each. If you eat on the premises, prices are somewhat higher, because of city restaurant taxes. A quarter chicken on a plate with potatoes and salads costs IL12, but you can get the same amount of chicken cut off the bone and put into a *pitta* with potatoes and salad for only IL13.50. A schnitzel plate costs IL17.50. A side order of the unique Broasted potatoes costs IL4, whereas an order of Tapugan frozen chips has to sell for a higher IL5.40.

Those who like to make their own fried chicken, but don't want all the preliminary bother, will be aided soon by Of Yerushalayim — one of the country's major suppliers of frozen poultry. The firm is going to put pre-coated chicken on the market. Another friend drew my attention to a new Israeli product which had escaped my notice. We have long seen mothers (and sometimes fathers) carrying their young in papoose-like contraptions on their backs, or in slings at their waist. In the past, these have generally been tourists, or Israelis who have lived abroad. More and more Israeli parents are likely to take up this trend, as there is a new locally-produced baby-carrying apparatus called Sal-Kat. It is made by Bram-Brand of Kiryat Ata, which also manufactures nurses' uniforms and, more recently, fashionwear.

The Sal-Kat, made of 100 per cent cotton drill, sells for IL89, including VAT, at department stores and baby goods shops. It is recommended for babies from three months of age "until they walk."

The baby is carried at waist-level in front of the adult, and faces the adult's body. Why is this preferable to carrying the infant at the back, as the Indians do? "Because you can see the baby, to make sure he's all right," says Gershon Bram, the manufacturer. You can also sit down on a bus without detaching baby from your back.

Mr. Bram said his Sal-Kat is the firm's own design, based on an American idea. He checked with nurses at mother-and baby clinics to ensure that the design would be comfortable for mother and baby. It is made to fit both male or female parent. The product is washable.

For hiking with toddlers, a back-pack carrier is more useful, but Bram-Brand does not make these.

A READER of my column phoned the other day to report a particular problem with food products for her son, who is allergic to both milk and eggs. She had been in the habit of buying water-ice lollies for the child, since, according to the ingredients listed on the labels, these do not contain milk. After the boy developed an allergic reaction which seemed to come from a Whitman ice lolly, she checked with a distributor who said the product, though not listing milk as an ingredient, may indeed contain traces of milk from the vats in which ice-cream lollies are also made.

At her suggestion, I made a check myself with an official of the Whitman ice cream and ice lolly manufacturers in Holon, and received the same explanation. Unless an ice lolly is specifically marked *parve* under rabbinate inspection, it may indeed contain slight traces of milk, since the vats are not always cleaned thoroughly between making ice-cream lollies and water-ice lollies.

This fact should be kept in mind also by people who do not wish to eat dairy products together with, or after, meat. They must look specifically for the rabbinate's *parve* label on products, and not rely on the list of ingredients alone, Whitman told me. The company does make a *parve* ice product in packages for take-home sales, and this is prepared under rabbinical supervision. □

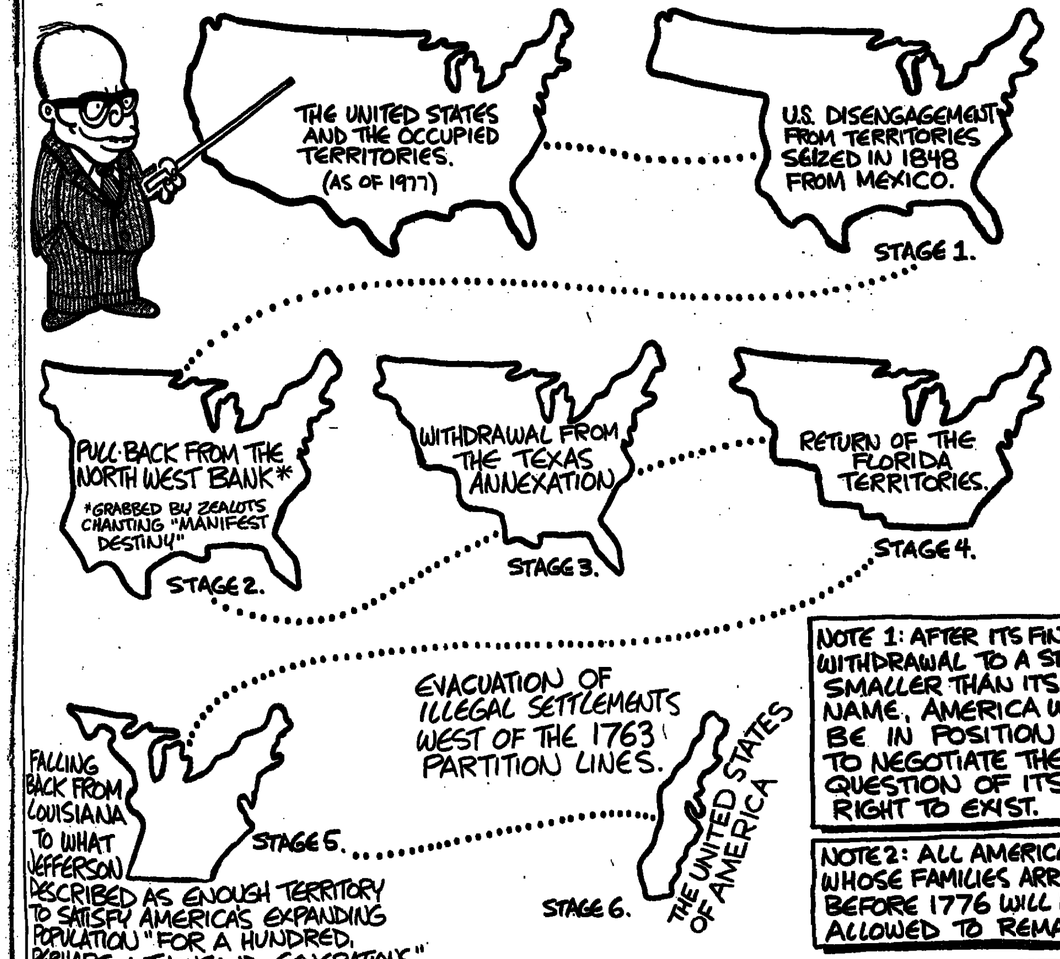
MARTHA MEISELS

The Weekend Dry Bones

ANTI BRITISH TERRORIST LEADER — CHIEF OF STATE

CARTER WANTS ISRAEL TO NEGOTIATE WITH AMERICA INSTEAD OF WITH THE ARAB STATES. WELL, WE'RE READY!! AND BEGIN'S GOT THE MAPS SHOWING...

WITHDRAWAL FROM OCCUPIED TERRITORIES





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